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At the Theatres.

The Wallack company played Mathe to a fair audience at the Grand Opera House on Monday evening. The performance was well received, the principal actors meeting with plentiful encouragement. We have frequently noticed that West and East side gatherings manifest a nicer appreciation of good acting and good plays than the more fashionable assemblages in the higher-priced theatres on Broadway. Rose Coghlan was in fine form and gave an admirable personation of Vere. Sadie Martinot repeated her success as the sprightly American girl, and Osmond Tearle captivated the susceptible female heart by his appearance in the role of Lord Jura. Charles Glenny, who has exchanged parts with Mr. Tearle, played Correze very well, while Harry Edwards acted the Russian, Prince Zouroff, with that knowledge of effect which fits him for all lines of business. The attraction at the Grand Opera House the coming week will be Edwin and Sanger's Sparks troupe in the Bunch of Keys.

* * *

At the Third Avenue Theatre on Monday night John A. Stevens was seen in his melo-dramatic conundrum, Unknown. We have on other had occasion to write of this piece and of Mr. Stevens' acting as the hero, Harold, that there is no need of dilating on either here. The play seemed to give satisfaction to the spectators, who applauded its theatrical situations and manifested an intent interest in the meanderings of the star. The supporting company consists of several capable people. Anna Boyle acted Bessie, the heiress, very effectively, and E. N. Barbour invested the lawyer with the most approved characteristics of the stage villain. Hudson Liston's Jack Salt was a good character performance, and the rest of the cast fulfilled their duties competently. The scenery was excellent. The set showing the Brooklyn Bridge by night was quite realistic. Next week this theatre will be occupied by Evans and Hoey's Meteors in the laughter-provoking absurdity, A Parlor Match, which not long ago scored a hit at Tony Pastor's.

* * *

An entirely new olio was given on Monday at Tony Pastor's Theatre. It comprised some clever specialists in a variety of entertaining acts. There was an abundance of dancing by Lizzie Simms, the wonderful prevean artist; Hamlin and Keeler and E. H. Doyle. Harrington and Johnstone gave a comic sketch and the Two Macs did their funny songs, dances, witticisms and acrobatic business. The indefatigable Tony delivered himself of a budget of new ditties, including a topical song which hit off a number of public, political and social matters. The performance concluded with William Carroll in his amusing farce, That Bad Boy. For next week another complete change of programme has been arranged.

* * *

The People's Theatre was comfortably filled Monday when The Blue and Grey, rechristened Ruth's Devotion was acted. The leading character, in the hands of Helen Bancroft, received effective treatment. Miss Bancroft has improved vastly since we saw her last. John Burleigh as Captain Standish, Mrs. Irvine as Mrs. Standish, and Eva Davies as the daughter all contributed to the success of the performance. The play was well mounted.

* * *

The present is the last week of Shipped by the Light of the Moon at the Fourteenth Street Theatre. The engagement, while not so profitable as that played by Harrison and Gourlay at the Fifth Avenue last season, has, nevertheless, been pecuniarily successful. On Monday next Manager Colville will present the strongest attraction on his list, Fanny Davenport in Fedora. Accounts from the West indicate that Miss Davenport is acting the part superbly—and, although this seems impossible—that she has intensified and improved her performance. Much curiosity exists to see Henry Lee as Louis Ipanoff. It was a trying task to take this character from the hands of such an excellent representative as Mr. Mantell proved himself to be, but, according to provincial report, Mr. Lee is equal to it. Manager Colville is taking extra pains in order to give Fedora a handsome setting. New scenery and appointments have been provided, so there is every reason to believe that the frame will be worthy of the picture.

* * *

Considering that this is a week as dreaded by managers as Holy Week, the business which is being done at the Theatre Comique is simply phenomenal. At every performance the house has been filled, politics evidently being worsted in the attempt to divert public attention from Investigation. The success of the comedy is not wondered at by people who have seen it. In many respects it is the funniest of the series of funny local pieces which Mr. Harrigan has given us. Of the humorous acting of the author in the character of Flynn and of Mr. Hart as McKenna the amplest praise can be given, while the assistance of the efficient company is in all cases excellent. Some of the melodies are as pleasing and popular as Mr. Braham's best previous compositions, and in this respect the performance is decidedly enjoyable. Investigation will run well into the Winter.

The last performances of The Seven Ravens at Niblo's Garden are being witnessed by large numbers of people. The run of this spectacle has been a veritable triumph for Poole and Gilmore, who battled with the Kiralfys and beat them at their own game. The new specialty business they have introduced into the spectacle has met with favor and the engagement will close brilliantly on Saturday night. Next week Kate Claxton and her company will appear at this theatre in The Sea of Ice. It is probable that during the stay of this star A Child of the State will also be played.

* * *

French Flats, revived experimentally at the Union Square Theatre, is duplicating its old-time favor, people flocking to see it in large numbers and enjoying its farcical fun immensely. Mr. Polk now imitates the appearance and manner of Gunnisi, and his personation of the operatic tenor Ritfardini consequently derives additional point. Messrs. Parselle and Stoddart and Misses Harrison and Jewett also contribute very effectively to the enjoyment of this frothy representation. French Flats will be continued for a longer period than was at first contemplated, although a piece to follow it has been singled out and is being prepared.

* * *

Of Adonis at the Bijou there is nothing new to be said, inasmuch as the succession of large and laughing audiences continues uninterrupted. While Mr. Dixey is on the scene fun and frolic prevail. The brief intervals during which he is off pass slowly, for our public is "stuck" on him, and they want him to be singing, dancing or perpetrating his nonsense all the time. The performance is good for many weeks yet, if we can judge from the steadily large attendance since the run began. On Sunday night Donnelly and Kerker's benefit takes place. Any number of prominent comic opera and concert artists have tendered their services, and the bill will be strong enough in itself to attract a large house. But the added attractions of some pretty actresses who will sell bouquets and serve as a reception committee, and of leading managers who will sell tickets, tend door and show visitors to their seats are sufficiently novel to draw a crowd.

* * *

Nita's First will be withdrawn from the stage of Wallack's on Saturday night. The comedy is a weak and silly affair which, answered well enough in London to precede a successful burlesque each evening, but singly it has not enough substance to furnish a satisfactory bill. The short run of the piece, however, has been attended with moderate success and it has served to introduce to us several clever importations. Of these Miss Robe, Mr. Letheourt and Mr Denny have proved most agreeable to our public, and a continuance of their acquaintance is looked forward to with pleasure. Next week Mr. Wallack will produce the new play by Robert Buchanan which has already created discussion as to its originality. The members of the company speak highly of their parts and they anticipate a successful production.

* * *

The Wooden Spoon at Daly's Theatre, with its shit at current politics, has suffered very little from the tumoil and excitement of the past few days. On the night preceding the elections the house was almost filled, and no better test of the popularity of the laughable comedy could be desired. Nevertheless, Mr. Daly, who always takes a long look ahead, will shortly substitute another play, as he believes The Wooden Spoon will have had its hour when the fever of the recent contest subsides. Rehearsals of the new piece are now progressing and painters and carpenters are busy preparing some sumptuous scenery for it.

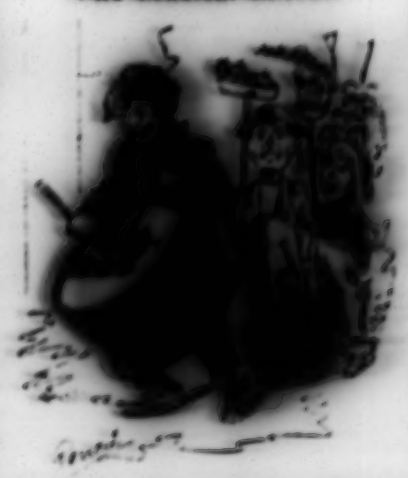
* * *

The career of The Private Secretary at the Madison Square Theatre progresses with all the indications of genuine prosperity. Night after night the house is crowded and shouts of laughter follow the adventures of the curate, the bluff East Indian uncle, the tailor and their companions in the comedy. The extravagance of the farcical situations seems to exactly suit the popular demand, and The Secretary will probably delight visitors at this establishment for many weeks to come.

* * *

The wealth of figures exhibited in the Eden Musee is supplemented by so many other attractions that the place is thronged with visitors every day. This week, Thaumia is shown without extra charge. This curious illusion continues to provoke speculation and wonderment. Although shrewd persons opine that the body of the young lady, who is seen in an apparently halved condition, lies in a recumbent position, yet no eyes have been sharp enough to detect the secret by which the lower part of her person is concealed from view. Herein of course lies the illusion.

The Musical Mirror.



On Monday night the Milan company produced Il Guarany for the first time in this country at the Star Theatre. This opera is by Carlos Gomez, and was composed while he was studying music in Italy. In every bar the score bears evidence of his immaturity, although it must be admitted that the work here and there displays cleverness and aptitude. Il Guarany is wrongly classed as a grand opera. There is nothing grand about it. Gomez's pretentious passages are not the genuine article, while the majority of the numbers are written in the vein of opera comique writers. Of these the drinking song of Gonzales and the serenade of Cecilia are the most notable examples. The *ave Maria* in Act One and the duo between the tenor and soprano at the close of the act are effective, but the latter would be more so were the climax arrived at less abruptly. The orchestration is musicianly; indeed, the composer's thanks are due the orchestrator for presenting his themes attractively and saving some of the solos from stupidity. The choruses are too noisily accompanied, however. The corporal's guard of singers which serves in this capacity were fairly drowned in the din of brass and drum at several points. The piece offers some good opportunities for spectacular effect; but these were not taken advantage of, because the management are limited in their resources, and there was no decent scenery, dresses or properties at hand. There is no need to recount the argument of Il Guarany. It is silly and stupid, but the good acting of the principal members of the company gave it something approximating dramatic force. Portuguese, Spaniards and South American savages are the personages who participate in the plot, and the story is as simple and ingenuous as a child's fairy-book. Maria Peri rendered the role of the Portuguese girl pleasingly. She sang doth powerfully and expressively. Peri is not a prima donna of the first class, but she is a painstaking artiste with qualifications both vocal and histrionic which make her a valuable member of such a troupe as this one. Giannini was cast for the chieftain, Pery. He made all of the part that its scope permitted. This indefatigable tenor begins to give evidence of having worked too hard. His voice has temporarily lost some of its fullness and quality. He has been in the bill at every performance since the season at the Star began. The vocal organ cannot be wantonly misused or over-exerted without producing evil results, and Giannini's ambition or managerial exaction—whichever it may be—ought not to impair the singer's usefulness. Signor Wilmant's Gonzales was an admirable personation. He received an enthusiastic encore for the drinking song in the second act. Wilmant is the best actor in the company. He invests all the parts he undertakes with rare intelligence, and more artistic finish than is customary with opera-singers. Mlle. Bontanti led the ballet, which is absurdly small. Why not dispense with the dancing altogether unless an adequate *corps de ballet* is presented? A poor feature of this sort is worse than none at all.

On Tuesday night Un Ballo in Maschera was announced, but owing to the inclement weather no performance was given. Puliuto and Traviata constitute the selections for the rest of the week. On Monday next Henry Irving and his Lyceum company begin an engagement which is to last four weeks. The Merchant of Venice will be played for three nights and at the Saturday matinee, while Much Ado About Nothing and Louis XI. will fill out the other evenings. Hamlet or Twelfth Night (both plays of Mr. Irving's repertoire which he has not acted in this city) will be performed during the second week.

* * *

A fairly numerous audience witnessed the performance of the Orpheus and Eurydice company at the Fifth Avenue Monday evening. The songs of Harry Pepper, Vanoni, Louis De Lange and Daisy Murdock were encored in many instances, and the spectators appeared to derive great satisfaction from the performance of the burlesque, which is an agreeable substitute for The Colonel and one which is certain to make a more profitable showing for Manager Stetson. On the coming Monday the Hanlons' new spectacular pantomime will be brought out. There has not been much noise made about this production, but the preparations for it are of an expensive and extensive character.

* * *

The revival of The Grand Duchess at the New Park Theatre was a melancholy failure. A costumer having a finger in the pie, the dresses were of a more elaborate description than the public is accustomed to in comp performances. But in other respects the representation was lamentably defective. The title role is utterly unsuited to Catherine Lewis, and she was acted wisely in resigning it to another and retiring from a cast with which she could derive no credit in being identified. It is unlikely that the Duchess will remain longer on the bills than is necessary for the management to procure some other attraction.

* * *

Marie Lotter, Wainratta and other favorites with Koster and Bial's patrons are appearing in an excellent and diversified programme this week. The Sunday night concert was literally attended. An attractive musical *scene* has been arranged for the next one.

* * *

The concert at the Casino on Sunday night was chiefly noticeable for the introduction to the public of the young violinist, Michael Banner, who made an emphatic success. The lad was dressed like a guy, but he played some difficult selections with grace and expression. There is not much power in his playing, but the more delicate qualities of sensibility and soulfulness he possesses in a marked degree. Young Banner is a prodigy when his years are taken into consideration. Harrie O. Hilliard attempted the Cavatine from Faust, and it proved too much for him. Mr. Hilliard sings love-songs and simple ballads wonderously well with his sweet small voice, but he is not equal to the requirements of operatic selections. Miss Post is a charming prima donna in opera comique, but she does not appear to much advantage on the concert stage. She seemed nervous and her songs went for naught. The instrumental pieces rendered by the regular orchestra and a military band were pleasing to all tastes. They ranged from Strauss to Wagner.

On Saturday night The Beggar Student will be taken off and Planquette's Nell Gwynne produced. Extensive preparations have been made for this event, and a splendid *mise en scene* is promised.

London Gossip.

LONDON, Oct. 25.

Two Shakespearean productions stir the hearts of the Londoners at present—one, the accomplished fact of Hamlet at the Princess'; the other, the about to be accomplished fact of Romeo and Juliet at the Lyceum. In the former Polonius and Laertes are in reality father and son—W. Cooper and Frank Cooper. There are members in the cast who have played their several parts in the past, and there has been both time and money distributed with a lavish hand. All these, to say nothing of Mr. Barrett's careful studiousness and new readings, make the play a novelty revival. In Romeo and Juliet, Mrs. Stirling is to be the Nurse, and other good actors have leading places in the cast. Even leaving out Miss Anderson and Mr. Terriss, the play embraces a list of some of the best names on the English stage—not, as is usually the case, all else being sacrificed to the stars. There are to be 180 "supers" as Montagues and Capulets, who have been daily drilled for four months, and £6,000 has been expended on the revival. Hon. Lewis Wingfield has superintended all the preparations. A professional harlequin is the Lord who dances with Juliet—whose dance, by the way, is to be a "measure," not a minuet, and this has been invented for the occasion. There is to be the actual secret marriage ceremony seen, and after Juliet's death a funeral cortege will pass through the Verona streets, the dead Juliet being placed on a purple-canopied bier, robed in a gown of silver tissue, and the crowds of following mourners will throw flowers over the corpse. Finally, it may interest the ladies to know there are to be five changes of costume by Juliet—one a pale blue brocade, with large pattern, one yellow and gold satin, one sea-green and pink, one pure white, and last the silver tissue shroud. Mr. Abbey deserves great credit for the elaborate work and liberal purse he has devoted to this revival. By the way, this gentleman is in capital health and spirits. His is a familiar figure at first nights at theatres, and he certainly is very *distingue* in appearance. I am told he is enamored of London and Londoners, and certainly success has crowned his recent theatrical labors.

Success does not always come to the brave, however, even in little mechanical details. Madame Annie Conover has closed her theatre to reopen it for the exhibition of a Scriptural panorama I spoke of last week—"Jerusalem"—which does not go to the Holborn Theatre after all, but to the Olympic. I am afraid the plucky lessee lost a pot o' money at the Olympic. Beside which, she has been engaged in a legal dispute anent some bill-posting, over which she has lost more money. Whether this was a just or unjust loss I am unable to decide, but certain it is that Annie Conover has been swindled right and left at various stages of her managerial career. The report is, however, that she still retains an interest in Twins, to be transferred to a West End house after the termination of Called Back.

Called Back reminds me of an amusing story. A friend of mine, a few days since, en route from Liverpool to London, stopped over for a day or two at Chester to revel in its quaint historic sights. While there she attended the new Royalty Theatre, where Called Back held the boards; Florence West being the Pauline, Graham Stewart, a capital provincial actor, the villainous Manzoni, and their scenes were most realistically acted. Seated in the pit was a genuine country "yokel," who evidently was getting greatly excited over the scene. He began to fidget about and his forest face got redder and redder, until he could no longer contain his virtuous indignation, and hunging his fist on the next seat, he rose excitedly and exclaimed with extreme emphasis: "D—n it, man, leave the girl alone, can't you!" The scene was killed in shrieks of laughter.

Stage realism may be carried a trifle too far sometimes. This is the case with the latest dodge used to advertise flakes. A lot of little girls dressed in linsey frocks and pinafores, à la Kate Greenaway, have been employed as "sandwich girls." Travellers about the London streets are familiar with the appearance of the "sandwich men" as they parade demurely along the edge of the pavements with their advertisement boards of the newest theatrical sensations hung like an armor over chests and backs. The little "sandwich girls," in their absurd costumes, do the same, and on their armorial placards the flakes are paraded sitting together contentedly over the placid waves. The papers have made a howl about this as an outrage, but the projectors of it insist that the little girls are well paid and enjoy it as a sort of holiday outing.

"And if not, why not," says one who is known in London as the Captious Critic. This gentlemen is Mr. Wallis Mackay, who is a versatile scribbler and a clever sketcher. His brother, Joseph Mackay, also a critic, writes amusing screeds in the course of which he carries on imaginary chats with himself in dual character. He is "Blobs," "Shifter," etc. And in his critiques he addresses "Blobs" and "Shifter" in turn. Both Joseph and Wallis are well-known and bright journalists. One of their chief oddities is that each pronounces his name differently. Wallis calls it "Mackie." Joe insists it is "Mackay" as it is spelled. The Captious Critic, Wallis, formerly contributed theatrical reviews for the *Illustrated Sporting and Dramatic News*, edited by Walter Weldon. He got into some pecuniary difficulties with creditors, and these came to his rescue Mr. Parkinson of the *St. Stephen's Review*, who made it a condition that if he assisted him, he, Wallis Mackay, would join the *St. Stephen's Review* and write for that weekly society paper and no other. He did this, and now does clever illustrative sketches as well. His wife is a good soubrette and *ingenue*, who acts occasionally. Wallis Mackay is a host in himself at dinners, suppers, etc.

So many actors are occasional writers; so few regular writers are anything else. Most actors sketch, but few professional writers do this. Now that Mrs. Kendal has had her paper, "The Drama," published in book form, I dare say other ladies will write papers in reply. The profits arising from Mrs. Kendal's screed are to be devoted to the Chelsea Hospital for Women, and the author's portrait and a fac simile of her autograph accompany the book.

Another London actress handles the pen on occasion and with skill. This is Louise Moodie, who is at present drawing her salary without being occupied. She is to create the leading role in George R. Sims' new play at the Adelphi, as yet unnamed, but which deals with life in the slums, and is to be produced about Jan. 1. The part of the heroine is to be a powerful character creation, a sort of Nancy Sykes. In the Ranks, the present Adelphi bill, is running to such tremendous business that the management refuse to take it off. But as Sims' new play was to have been produced the first of this month, the salary of every member of the cast, down to the least, is regularly paid until the new production comes off, which has not even been rehearsed as yet. Eva Sothern is to have a pretty girlish part, though J. S. Clarke claims her services.

In the meantime, on the reopening of the Avenue Theatre by J. S. Clarke, Miss Sothern is positively to play. At present she is engaged in enacting Annie Robe's old part at the Adelphi, while Miss Robe delights Wallachian audiences in Nita's First. In the opening operetta which precedes Clarke's drama a young Italian tenor, new to London, Signor Luigi Fravella, a pupil of Signor Barri, makes his debut. In the drama to follow, by Burnand; John S. Clarke, W. Farren, Sr., William Rignold, Mrs. Alfred Mellon, Mrs. Alfred Maddick and Miss Adair are among the names in the cast in addition to Miss Sothern.

Speaking of Miss Sothern, another beauty, who is said to slightly resemble her, is Miss Chamberlain. A few days since the young widowed Duchess of Albany presented Miss Chamberlain, "the American beauty," with a massive gold enamelled pencil, bearing on one side a fine miniature portrait of the deceased Prince done in black enamel.

Another recipient of Royal courtesies is Miss Nevada, to whom the Prince and Princess of Wales presented a bouquet recently, on the conclusion of the young singer's first production of The Rose of Sharon, at Norwich. Mr Havnie, the well-known Paris journalist, who was there, reports the occasion as an ovation.

A. W.

* * *

The Third Avenue Theatre has not been overwhelmingly successful since its opening, although nearly every class of attraction has been presented. So Mr. Rankin has determined to run a stock company, playing sight and dramas. He will open on Nov. 24 with a London success, called Notice to Quit. The piece had a very long run in England. It is a "powerful" melodrama." Up to the present Mr. Rankin has engaged the following people: D. H. Harkins, Arthur Forrest, Frank Mordaunt, James Wallace, Carrie Turner and Edward H. Sothern. Mr. and Mrs. Rankin will also be in the company.

* * *

Edwin Browne and his wife (Marie Morina) arrived from St. Kitts, W. I., on Monday morning. Mr. Brown has made two trips to the West Indies this year, spending some eight or nine months on the islands. He gave a varied entertainment with a small company and did moderately well.

The Giddy Gusher.

It doesn't seem to matter in this voyage of life how stately a craft a man may be. He may be loaded to the gunwales with the heaviest education you can cram in his hold; he may be rigged by nature and fitted by art to withstand the wildest storms and most tempestuous seas; he sails into the port of Love, and he loses his tonnage—every stitch of canvas, and, under a cloudless sky, founders and goes down.

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A good while ago one of the cleverest men in America paid a lady of my acquaintance a deal of attention, and she was delighted at the outlook. She had grown tired of the ordinary routine of love-making and thought the introduction of the new element of brains might make this affair more tolerable than its predecessors. There were several charming evenings in mixed company, when very tender things were said in very bright fashion, and the lady began to think there was a good deal of fun in a flirtation after all. The dear man got on well, but before fate granted him the opportunity of a *tête-a-tête* with his flame, it called him to a neighboring city, and in a mad hour he wrote, and he began his letter in this style: "Does my pretty one ever think of her absent sugar-plum?" That settled the whole business. That nice plum might have gone on and distanced Ingersoll and Evarts for wit and wisdom. She never read one sentence more of that long letter. She gazed transfixed at that first greeting, and she laid the closely-written sheets on a blazing grate, and when that man who had so good a chance arrived in town and called promptly, the servant told him her mistress had left word for Mr. S. Plum that she wouldn't be at home before the early part of 1887.

"But my name is not Plum," said the bouncer.

"That's what you're called here," returned the bouncer. "You're the man."

So "they never speak as they pass by," and the lady will never forget that sentence: "Does my pretty one ever think of her absent sugar plum?"

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If any one wants to know how a man goes to pieces when struck by the tender passion, let him climb on to the gigantic assininity of Bulwer's letters to the woman he afterward married. Let him look at the monument of Erudition that was raised by "The Caxtons'," "Pelham" and "My Novel," and then read those love-letters in which the mighty scholar says: "Oo is a bulvi poodle and oo puppy dog wags he tail every time oo sends him a sweety 'tule note." Take 'em, out and kill 'em these idiotic letter-writers. Some one said to the Gusher in regard to these Bulwer budgets of bush, that "when people are in love such expressions sound delightfully. "Do they? Well, make no mistake. If your noble Gusher doesn't know what love is by actual experience, by ocular demonstration, and by hearsay, then no live woman does; but there never was a time when such letters would not act on her like a dose of mustard and warm water.

***

It seems as if actresses raise the complete idiotic letter-writer of a ranker and more luxuriant growth than any other soil. I've been privileged to read the correspondence of a variety of these vegetables, and they are succulent.

Here, for instance, Lurette, the pretty little prima donna, whose face smiles on another page at you, was during the Summer in Boston singing her way into susceptible baked-bean-lined hearts, and an old chump whose name is linked with the scientific of the land, whose grey hairs are popularly supposed to spring from a forty-ounce brain, who mumbles words of wisdom at Alumni dinners, and belongs to the school of Emerson, Abbott, and Hint, wrote to her in this fashion: "Methought I detected in the liquid blue of your gentle orbs something more than the usual curious admiration to which I am accustomed. I trust I do not err, and that I shall receive a speedy summons to bask in your sunny smiles and drink an intoxicating draught of youth and beauty in your presence." Poor Madeleine! She read this effusion with disgust and opened another letter that came from a man who fought in the late Rebellion. He said he "laid at her feet an untarnished name and a spotless character that more than counterbalanced (it should be supposed) the deteriorating circumstance that he had lost one of his dear legs in the war." He did not state whether his leg was unvarnished like his name, or stained, unlike his character; but he proposed immediate marriage with a real for true person. Owing to previous engagements this scheme was not practicable for Mrs. Ryley, and she did not answer it; but she did answer this business letter received this week:

NEW YORK, October 30, 1884.

Miss Madeline Lurgatt:

We wish to have you for Opera & Dramatic 1 months will pay Salary Weekly a good list Piece we are Reliable and Responsible and give good Reference all engaged we have Act & Nov. 1 Orchestra everything first class Modern Scenery &c with us we will commence Nov. with Monday you can name the Sals for 5 Days Please at Hudson City N. Y.

Address Messrs. Vo—N—— & Co., Hudson, N. Y.

The "A Nov. 1, orchestra" and the "Boston scenery" will be exhibited without the fair Madeleine.

***

Perhaps the greatest amount of mail-mush is dumped at Veronna Jarbeau's door in Thirty-fifth street. That fascinating young woman lives in much æsthetic splendor on a flat just off Broadway. A hairless Mexican dog and an old shame-faced poodle keep the writers of these *billets doux* off the premises, but the postman has to be replaced by a fresh, strong man every month, as the disabled carrier that serves the preceding four weeks is toted off to the hospital to be treated for injuries done to his spine in delivering love-letters at the Jarbeau door.

***

I never saw anything like 'em, and I don't want to discourage talent by disclosing the fun the lady makes of 'em. Let the good work go on for our amusement if for no better object. One youth wrote her the other day:

"Did you get the *Manjolika* vases unbroke. Did you see me last night. I wore a brown check suit and smiled at you constant when you looked my way. I was on the left side and well up front as will be there to-night the same. The instruments in the band seems to hide me perhaps now you can't see my close but my hair is light brown and parted a little to one side."

With this graphic description the deeply interested Jarbeau had to be content till the next day, when she got a second despatch, in which her adorer moaned out his despair: "I am sure you was flirting with a very old man in the private box on the right hand. Every time you looked at him I thought I should drop through my seat. Its cruel to suffer so, as for no crime. The meals I am the fondest of is set before me and took away uneat I spose I must have slep about 1-2 an hour last night if you have any mercy onto one who loves you true and frum write me a letter an tell me that man was your father he is complected something like you and I heard some woman behind me say catch on to Pop in the Box."

***

A doctor, who says he is connected with one of the hospitals, writes: "I hear that actresses are very anxious to study from life the different ways of doing Death, and I would like to escort you round the wards and show you different diseases you have some time to play. Seeing you on the stage has struck my fancy and I am in love for the first time. If you will grant my request look for me in the middle aisle, third row, on the end seat, with a flower raised against my cheek."

"He could have raised a barrel of flour against that cheek, I think," said Veronna; "but there he sat, and every time I looked his way he tapped his cheek with a carnation pink."

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The very remarkable actress, Mrs. Veamans, received a letter lately from Leavenworth, Kansas. The writer said: "I've been a lonsome man for a good many years—wimmin folks havnt been of much account with me—pretty looks and fine clothes isnt everything—but I hear of you from every man in these parts who goes to York and sees you at the theatre, always chick and full of original sin—being of a low-spirited turn I need a rattler for a wife. I understand you to be a widow with some children—if you want to try it on again I'll make you a good husband and give you a comfortable home."

This was a fine opportunity for jolly little Jennie to settle her Ma, but as yet the low-spirited gentleman in Leavenworth has had no answer and cear Mrs. Veamans is still safe with her admiring constituents at Harrigan and Hart's.

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But if the letter-writer to the actress is a guy what can be said of the She epistolarian who frees off her effusions to the masculine stage divinity? Tearle is off the books—time was when the "T" pigeon-hole of Wallack's was stuffed like a Christmas turkey and he used to take his mush notes home and read 'em to the then Mrs. Tearle. Among them were a lot of pink-tinged missives, that set forth the writer's determination to capture him if she had to give him chloroform. By degrees these notes won the actor's attention, and when he carried a peck home he robbed the mail of that particular brand of passion. Then when little Fanny asked if big Minnie had given up the pursuit, George Osmond pettishly replied that she had. So she had, for she had caught him, and to-day the mash-note writer is Mrs. Tearle.

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Mantell is another daisy to write notes to. Mrs. Mantell is a perfect martinet, and there's more discipline and Hardie's Tactics in Robert's domestic circle than there is at Creedmoor when the rifle teams are in possession. To her sympathizing bosom he brings his wrongs and his notes, and she reads 'em and soothes him and says it's cruel, and will continue to till the right note comes, and he perhaps won't take it home, nor go home himself as often as he does now. These little things are usually brought about by time.

***

Henry got through life without a drop of ink being spilled on his account till he undressed as Adonis. Then the sight of his marble-like legs and the well-chalked classical beauty of his face uncorked all the violet-writing fluid in existence. They *write* him mooning, noon and night, they gush at him; they tell him tales of love and relate to him anecdotes of affection; they beg him for interviews and locks of his hair, and he would be bald and without a leg to stand on if he acceded to their requests. But he lets 'em down easy and don't take his love-letters home (and I'll bet he don't take THE MIRROR there after this week?), and generally behaves like a gentleman worthy a woman's confidence.

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But to return to the men—as love-letter writers. The best theatrical love-letter builder is Teddy Solomon. He can call a woman more angel darlings to the square inch than any man who ever frowned an ink-stand. I've read 'em by the dozen, sent to a dozen different women in as many weeks. He gushed to every pretty woman like a fountain. The first of his frantic love-letters I read was written to Fred Marsdale's little wife, and the letters and "all that they implied" parted the once fondly loving pair. Then came a lot to various parties in various theatres here—two a day used to go to Jarbeau (up to the very day before he cut his lucky with Lillian Russell). Then, after he left poor, forsaken Edith Blonde brought a pillow-case full of 'em round and read 'em through her tears. They were all alike to blonde and brunette, to short and tall. "My precious angel! My sweet little cutest pet! My life! My wildly worshipped love!" But then that was little Solomon. What shall we say of Bulwer, with his "buful poodles," and the cuss who wrote the Gusher—"Does my pretty one ever give a thought to her absent sugar-plum?" There—I wasn't going to confess that my gigantic intellect had ever been so insulted; but the murder's out, and the blamed fool really did write that mush to your

GIDDY GUSHER.

Professional Doings.

—Nelson Decker has reached home from abroad.

—Ariel N. Barney arrived in the city on Monday.

—Charlotta Evelyn has left M. B. Curtis' company.

—Katie Stokes has joined the Orpheus and Eurydice company.

—Hilda Thomas will be a member of Frank Girard's company.

—The Ivanoff company left for Rochester on Wednesday night.

—Chapin Lucy has joined Rice's Surprise Party as musical director.

—Charles S. Bell has been engaged to play Frank Thornton in Queena.

—Frank Tannehill will shortly present his drama, A Daughter's Crime.

—The third act of The Grand Duchess, at the New Park, has been cut out.

—Paul Arthur is arranging to take a small comedy company on the road.

—Charles Welsh is attending to the press work of the Fifth Avenue Theatre.

—John Dillon, the comedian, will shortly leave Bartley Campbell's employ.

—Wesley Sisson is booking time for W. H. Gillette for the next three seasons.

—Miss Loduski Young has replaced Belle Inman in W. J. Scanlan's company.

—Effie Elisler and Frank Weston are expected to arrive in the city on Sunday.

—The improvements to the entrance of the Star Theatre are said to have cost $2,000.

—W. A. Banta is now general business manager of the Madison Square companies.

—There will shortly be several changes made in the cast of Orpheus and Eurydice.

—William Shakespeare, a London dramatic reader and teacher, will arrive here shortly.

—Louis Zwisler, treasurer of the Fifth Avenue Theatre, left for Boston on Friday last.

—Carrie Tuxton, wife of Harry Pepper, is now playing Hebe in Orpheus and Eurydice.

—W. J. Skelly is engaged upon songs, topical and sentimental, for several leading stars.

—Lords and Commons is in rehearsal at Daly's Theatre. It was a success in London.

—Louise Pomeroy will shortly take the road with a play from the French entitled The Outcast.

—Both Fantasma and Le Voyage en Suisse will be produced by the Hanlons in Paris next year.

—Eva Barrington is singing in the chorus of the Norcross Opera company at the New Park.

—Harry C. Bingham is at his home in Port Jervis, N. Y. He is at liberty for drama or opera.

—Mary Stuart has been re-engaged for Gillette's Secretary company for a limited period.

—The weeks of Dec. 8 and 15, and Feb. 16, 23, and March 2, are open at the Star Theatre.

—Murry Woods has made a flattering success in various parts in John T. Raymond's repertoire.

—Samuel Fletcher, business representative with Roland Reed, will be disengaged after this week.

—J. S. Maffit has been engaged to play Percy de Vere in one of the Lights o' London companies.

—The Nell Gwynne opening was postponed until Saturday night on account of the election excitement.

—Negotiations are pending between James Barton Key and several well-known opera patrons, with a view to locating the Milan Opera company here for the Winter season. The management claim to have a larger repertoire than Mapleson.

—The receipts of The Private Secretary at the Madison Square Theatre on Saturday night were $952.

—James W. Mace left town on Monday to join the Wallack's traveling company as business manager.

—Irene Perry will introduce a song-and-dance in Nell Gwynne. It has been specially written for her.

—Walter Reynolds has signed with Nat Goodwin, and will start to join the company in about ten days.

—A No. 2 Wallack's travelling company, with Sophie Eyre at its head, opened at Bridgeport on Monday night.

—THE NEW YORK MIRROR is considered the best dramatic paper in the United States.—*Battle Creek Call.*

—It is announced that Miss Minnie Willett, Fred. Wardle's leading lady, will leave him in New Orleans this week.

—Louise Eldridge is in town, having finished a two weeks' engagement with the May Blossom company at Boston.

—It is said that Henry Irving has invited Wilson Barrett to play Iago to his Othello upon his return to London.

—Nita's First will open in Cincinnati on Monday next with the same company which is now playing at Wallack's.

—John Murray left on Monday for Halifax, Nova Scotia, with a dramatic company. He will open with Oliver Twist.

—The Lyceum Lecture Bureau is sending a company on the road playing Charity begins at Home and similar pieces.

—If present plans do not miscarry, Bobby Newcomb and his clever children will take the road next season as a Family.

—Frank de Witt of the Orpheus and Eurydice company has written several songs which Harry Pepper has set to music.

—Stetson's Monte Cristo company will be sent to England next Summer. An extended London engagement will be played.

—Stella Rees will probably wait until Hugh Fay recovers sufficiently to rejoin his partner, William Barry. The company is idle.

—James Wallis and Lilford Arthur left New York for Rochester on Wednesday evening to create two of the leading parts in Ivanoff.

—Verbe Stephens has made a success as Gilbert Vaughn in Called Back in England. He writes that he intends remaining there.

—Wallace McCreery left for San Francisco on Tuesday to fulfill a twelve months' engagement at the Tivoli Garden as leading tenor.

—W. H. Seymour has been replaced in the Grand Duchess cast by James Jones, George Paxton taking Jones' place as Baron Grog.

—Charles F. Tingay could not accept the offer to join a Private Secretary company, as he had signed to support Walker Whiteside.

—Tony Sullivan, a bright young comedian in male or female character, is disengaged. He is also adapted for general specialty business.

—Leonora Bradley, of the Robson and Crane company, is under contract to appear in London next year in several American plays.

—Bluebird, an adaptation of L'Oiseau Bleu, will be produced at the New Park Theatre in about three weeks. It is by Marion de Lorme.

—The Minnie Maddern company left town on Tuesday for Indianapolis. Nelse Roberts was in charge on behalf of Charles Frohman.

—Signora Ricciti, one of Mapleson's sopranos, is singing leading roles for the present with the Milan company at the Star Theatre.

—Jay Taylor, the tenor, joined The Beggar Student cast last week in place of Charles Clark. Mr. Taylor will be in the Nell Gwynne cast.

—May Robson, late of the Called Back company, will join The Private Secretary at the Madison Square on Monday, playing Mrs. Whiffen's part.

—On Monday a Private Secretary company opens in San Francisco, with Nick Long as the Secretary. He is rehearsing the company there.

—Edward Aronson announces that the advance sale of seats for Nell Gwynne is larger, so far, than for any previous production at the Casino.

—W. W. Kelly's new star, Grace Hawthorne, is none other than Grace Cartland—a somewhat familiar figure on the Western boards.

—N. M. Ludlow, said to be the oldest actor in America, is convalescing from a severe illness at his home in St. Louis. He is nearly ninety.

—Keller and Cunard will present their illusionary and legerdemain entertainment for a short season in the small hall of the Grand Opera House.

—John J. Ruddy, formerly of the Fifth Avenue, and lately treasurer of the McCullough company, is arranging to open a small skating rink in the city.

—A. S. Lipman, who is now with the Wallack company, will next week take Herbert Kelcey's place at the Madison Square in The Private Secretary.

—Dora Wiley and Jessie Bartlett-Davis, of Carleton's Opera company, are in the throes of professional jealousy. The latter will probably leave the company.

—Although her name has been advertised on the bills for some time past, Florence Bennister has not played in Orpheus and Eurydice for several weeks.

—The Private Secretary company with Leonard Grover, Jr., at its head, opens in Montreal on Monday next. E. A. McDowell will play Herbert Kelcey's part.

—Mrs. Fernandez and her little daughter Bijou closed their engagement with the May Blossom company on Monday, as their contract was for New York and Boston only.

—R. S. Hair has become general passenger agent of the Chicago and Northwestern Railway in place of W. H. Stennett, who is now assistant general manager of the same.

—Marie Loftus has made a hit with her songs at Koster and Bial's. She has received several offers to appear in comic opera. It is probable that she will accept one of them.

—Dion Boucicault is desirous of forming a combination of young actors to join his son Dot and daughter Nina after the present season. Joseph Haworth will head the company.

—W. H. Power, late manager of W. J. Scanlan, recently offered Vaneni $400 a week to head a comic opera company. The comedienne declined because she felt that her voice was not strong enough for the work.

—T. H. French states that each of Oct. 27 at the Vaudeville Theatre, London, brought in the largest receipts in the history of the house. Saints and Sinners is the current play.

—The Goldberg Concert company, headed by Amelia Goldberg-Brilliant, sailed from Liverpool, October 23, on the *Spain*, for a tour of America in a series of classical concerts.

—Augusta Roche, Louise Searle, Janet Edmondson, Francesca Guthrie, W. H. Seymour, James A. Gilbert and Henry Madden are engaged for the New York Mail Queen company.

—On Tuesday twelve ladies sailed by the *England* from Liverpool to join the Adamless Eden company, which shortly begins engagements at the Comedy Theatre. Two of them join the orchestra.

—S. A. E. Quesnel is treasurer of the New Park Theatre—and Mr. Sawyer, who is treasurer of the Park Theatre, Brooklyn. R. F. Hayes is assistant treasurer of the New Park Theatre.

—The Madison Square management states Private Secretary company No. 2 on the road next week. They have not yet even thought of a plot to replace The Private Secretary at the home theatre.

—The Silver King companies have not played to their customary good business for the past two weeks, but Mr. Henry denounces as false the report that Mr. Henry has sunk $6,000 in them this season.

—Josie Leane, leading lady of Campbell's White Slave company, has made a big hit in her part, having been awarded praise everywhere. She was a member of Gus Williams' company last season.

—Sophie Lingwood, who was taken so ill that she was compelled to cancel her engagement with Keeney and Bial, has fully recovered. She has gone to join the Rag Baby company in the West, probably to replace Rillie Deane.

—Although offered good terms, W. J. Scanlan declined to play in the United States during the election time. He is consequently keeping on the road in Canada, where, he writes, his engagements have been profitable.

—D. G. Longworth has received an offer from John A. Stevens, which he is considering. Mr. Stevens thinks of putting a company on the road to play Nita and Wang with R. E. Graham and Longworth in the leading parts.

—Ed. A. Church, late of Lincoln, Neb., has succeeded L. H. Crawford in the management of the new Opera House at Leavenworth, Kan. He has taken up his residence there, and is no longer interested in the house at Lincoln.

—The Cosmopolitan Skating Rink managers, having found that the patronage accorded them will not prove profitable, are arranging to introduce specialties and variety acts. The rent for the five years' lease is guaranteed by real estate security.

—On Tuesday night there was no performance at the Star Theatre, although it had been advertised and many seats were sold. A crowd surged at the door, but it was explained that the performance was postponed on account of the election.

—Theatrical business in St. Louis this season has been unusually disastrous to all of the theatres, the Olympic, for example, having had only one winning week, and that was with the Bunch of Keys, which played to the unprecedentedly large sum of $13,000.

—On the return of Jefferys Lewis from Australia she will probably play under the management of John A. Stevens, reviving her original part in The Rolling Stone which has been entirely revised by Ben Teale and several novel mechanical effects introduced.

—E. E. Rice has issued a souvenir Telegraph of his original Surprise Party, which contains pictures of Willie Edouin, Louis Mestayer, Henry Dixey, Louis Harrison, Alice Atherton, Louise Searle, Amy Gordon, Marion Elmore, Lina Merville, Marion Singer and the Cabel Sisters.

—The organization formerly known as "The Royal British Burlesque Company" has dropped the "Royal" after dropping considerable money, and the company, if not altogether dropped, is so contorted that it is a difficult matter to find sufficient of it to be entitled to a name.

—C. G. Craig, who has been playing with Charlotte Thompson for sixty-six weeks, closes his connection with the company on Saturday night and goes to his farm in Canada for a vacation. Mr. Craig, during his engagement with the Thompson company, has travelled 30,000 miles.

—Isaac Varian, manager of E. L. Walton, asks us to correct the statement that his star's tour would begin and end in Johnstown, Pa. A good route has been arranged, which extends well through the country. Mr. Varian has had some very showy and elaborate printing executed for his attraction.

—On Nov. 24, the Adamless Eden will be produced at the Comedy Theatre. It is intended to use the London version, which proved successful. A lady orchestra will be engaged. Several English burlesque actresses have been cabled for, and some of the artists in the original production may come over.

—John Stetson has brought suit against J. B. Studley with the intention of preventing the latter from presenting Monte Cristo. Mr. Studley says that it is the only thing with which Stetson has been making money on the road, and that this fact has set him crazy, for he can no more prevent his playing Monte Cristo than he can make money out of Princess Ida.

—Harry Smart left the city on Tuesday in advance of Thompson's Beggar Student company. He would have been on the road before had it not been for his intense anxiety to elect his candidate for President. The season opens at Plainfield, N. J., on Saturday evening, and a number of gentlemen from this city have been invited to attend the first performance.

—Manager Samuel Colville purchased from Brooks, Dickson and Field, for a large price, A. R. Cameron's dramatization of The Pavements of Paris, but the last-named gentlemen reserved the New England rights, and now, as Mr. Colville wishes to play that circuit, he might have been supposed to have been "in a hole." However, Mr. Colville proved himself equal to the emergency and had another dramatization of the novel made, entirely different from the original, and although Mr. Field is equipped for war, there is little doubt that Mr. Colville can play his new piece wherever he may feel inclined.

PROVINCIAL.

BOSTON.

Another grand representation of The Merchant of Venice opened the second week of the Irving season at the Globe Theatre, followed on Tuesday by Much Ado About Nothing, which was given with the same elaborate attention to detail as during last season at the Boston Theatre. [illegible]

The second week of May Blossom did excellent business at the Park, with Frank Currier as Owen Hathaway—an improvement over the previous week's [illegible]. Zanita at the Boston, and Pop at the Bijou.

The Rentz-Santley co. appeared in specialty and Orpheus and Eurydice at the Howard, and did a large business till the torchlights broke them up Wednesday, after which they recovered. The show is a very lively one. Variety at the Boylston.

Keno and the other attractions at Austin and Stone's are claimed to have attracted a hundred thousand visitors during the week.

Items: [illegible]

[illegible] an opera entitled Lorleene, and the score of Lorleene never was set to the libretto of The Salem Witch. [illegible]

NEW ORLEANS.

Gardiner's Only a Woman's Heart comb. closed a fair week's business at the Academy of Music, Oct. 25. Newton Beers as Roger attracted favorable comment especially in the earlier portion of the play. The supporting co. were not deserving of any special mention. The current week is being taken up by T. P. W. Minstrels. During the first part of the week the weather was very inimical to the theatres, but the last half of the term has proven more favorable and an appropriate business has been materially increased. This talented organization is to our minds decidedly the strongest on the road and is eminently deserving of liberal patronage. The songs are new and pleasing, the gags not quite as rusty as is usual and the *tout ensemble* of the programme interesting and well carried out. Nov. 2, Mestayer's co. in We, Us & Co. As the Tourists this co. was very popular here and if the new play be half as entertaining large business may be expected.

At the St. Charles Theatre The Devil's Auction closed a week of excellent business Oct. 25. As a vehicle for the introduction of fine ballet dancing and some good pantomimic acting the piece is very successful. There is just sufficient pretense of a plot on which to hang the introductions attractively. This week our intelligent theatre-goers have been enjoying a real dramatic treat. Frank Mayo's new play of Nordeck is a very strong drama, in the main admirably acted. The dramatists deserve special credit for their masterly handling of the rather delicate motive involved. As it is no great feeling of repulsion against a mother's prejudice and almost hatred of one son to advance the interest of his half-brother and carry out her own patriotic resolves is felt by the audience. The strong situations, cleverly written dialogue and admirably arranged scenes combine to make a most admirable play. The co. is a really good one. Mr. Mayo's Nordeck is a manly, intelligent and polished performance. Miss Henrietta Vaders as the mother gives us a most artistic and finished performance. This lady is truly a splendid actress and she receives but mere justice in the very liberal applause nightly accorded her. Mr. J. H. Taylor's Wratis is also deserving of special commendation. Richelieu's Fernande of Paris week of Nov. 2.

The Grand Opera House will open its doors for the season, 2d. Frederick Warde, in a round of the legitimate, will have the first week, to be followed by Annie Berlein, in George Hoey's play of Under the Upas. Both star and play are new to us.

Gossip: J. A. Gulick, who has up to the present time been manager for Fred. Warde, resigns his position here and will be replaced by Harry Vaughan. I understand Mr. Gulick will reside in this city for the Winter. Eugene M. Robinson, proprietor of the new dime museum advertised to open here Nov. 2, has had a rough time of it. First he had to fight opposing claimants for the lease. Being successful in this fight he immediately went to work putting the building in order for the purposes of his museum. Very suddenly, on the evening of Oct. 29, the contractors of the building made a determined descent on the building, captured it, sent the doorkeeper to jail, and are now in actual possession. Their claim is that they are dissatisfied with the securities on the lease and purpose holding on until Robinson changes endorsers entirely satisfactory to them. They declare they have fully counted the cost of their proceeding and are prepared to stand it rather than accept a lease with securities unsatisfactory to them. Robinson informs me that he will in a day or two amply satisfy them on the doubtful point and declares he will be ready for opening at once. *Nous verrons.*—Henri Laurent's Ideal Comic Opera co. inaugurate their season at Grunewald Hall, Nov. 2, with The Little Duke. They have been rehearsing for some time and promise a season of excellently performed operas. Fulton's Juvenile Creole Minstrels gave two performances at Werlein Hall, Oct. 25. The boys have improved somewhat during their short tour.—A. Baguetto has been appointed by Manager Bidwell stage manager of the Grand Opera House for the present season.—Your correspondent was quite ill last week, hence the omission of letter.

BALTIMORE.

Shewell and Jefferson's new melodrama, Shadows of a Great City, was produced at the Academy of Music last week, and may be set down as a genuine success. In dialogue and plot it is stronger, and it deals less with the improbable than any play of its kind that we have ever seen. There is in it, too, a charming absence of anything horrible or shocking—not a shot is fired, nobody draws or brandishes a knife, and no one is killed. This, of itself, is a novelty. One of its strongest points, however, is the natural and logical manner in which the climaxes are brought about. As to the manner in which it is put upon the stage, nothing but praise can be said. Both the scenery and the mechanical effects are examples of the perfection which the art of stage setting has reached. The second act, with the views of East River and the boating effects, has never been approached in realism by anything in the way of a stage picture ever seen here. In addition to the strength of the piece, it was in the hands of an unusually strong co. Annie Ward Tiffany as Biddy Ronan gave a bit of character acting that was as much of a surprise as it was artistically clever. Her dialect, make-up and acting were in thorough keeping with the character, and she scored the success of the performance. Julia Stuart, in the dual role of Annie and Helen Standish, was [illegible] and winsome, and B. R. Graham was a manly, effective Tom Cooper. George R. Edeson was in his element as Jim Farren, the sneak-thief, and W. W. Allen made a natural, everyday Jew pawnbroker. G. H. Stare had not much to do, but did it well, and the rest of the co. were far above the average usually found in the ranks of the melodrama. Aimee returned to us this week as an English-speaking comedienne, and began a week's engagement to a fair house on Monday night in Mamzelle. Next week, Wilbur Opera co.

At the Holliday Street Theatre, [illegible] closed a good engagement on Saturday night. The play was beautifully mounted and well acted. On Monday, Kate Claxton made her first appearance here in George Hoey's play, A Child of the State, supported by C. A. Stevenson. On Tuesday and for the rest of the week Two Orphans will be given. Next week, J. T. Raymond.

Baylies and Kennedy's Bright Lights are appearing at the Monumental Theatre this week and giving an excellent variety programme to good houses. Among the specialties announced are: Sweeny and Ryland, Irish team; the Girards, in a sketch; Midge Lisbo, song-and-dance lady; McAvoy and Rogers, in a musical interlude; Schoolz Brothers, acrobats; Mabel Vaughn, serio-comique; Harry La Rose, gymnast; Flynn and O'Brien, burnt-cork team; Golden and Drayton, in sketches, and the Kennedy Brothers, mesmerists.

The Danites is running to big houses at the Front Street Theatre this week, and the way it is put upon the stage evinces considerable care and attention on the part of the management. The cast is good and includes Loudon McCormick as Sandy; Kate Girard, as Billy Piper, and J. T. McNary as the Parson. Next week, J. Z. Little in The World.

With the production of The Belle of Corneville last week the season of light opera at Harris' Museum came to a close. During the current week the Museum version of Two Orphans will be presented by the Walker Dramatic co., with little Arne Walker as the blind Louise. The attendance during the month just closed was something phenomenal; [illegible] people attended the performances in the auditorium. There is an interesting display in the curio hall this week, including the automaton divers and Prof. Wurtz's collection of oddities.

Herzog's Dime Museum announces for this week: Ginger Courtland, the witch of Wall street; May Howard, second-sight [illegible]; Lewis, juggler; Fred. Wentzel, Dutch delineator; Rooney and Brennan, Irish team, and Parker Brothers, song-and-dance men. The usual attractions and curiosities are also on exhibition. Business has been large ever since the season began.

Ford's Opera House: The Secretary closed a light week on Saturday. This week, Leonard; next, Opera.

Items: The benefit of the Journalists' Club on Monday night of last week was a brilliant affair and netted quite a handsome sum. On Thursday night the club gave its first regular club night. The members of the [illegible] co. playing in the city were present, and a very enjoyable evening was spent. Prof. J. A. Rosenberger, leader of the orchestra at the Holliday Street Theatre, died at his residence in this city on Saturday last of erysipelas. He had been connected with theatres here for the past thirty years, and was a musician of more than ordinary ability. His brother, Lawrence Rosenberger, will succeed him as leader.—The first concert of the season of city by the Haydn Musical Association, will be given at the Academy of Music Monday, 9th. The artists engaged are Francesca Guthrie, soprano, and Fred. Lax, flutist.—The Baltimore Oratorio Society has made [illegible] arrangements with [illegible] Emma Juch, soprano; Emily Winant, contralto; William J. Winch, tenor; A. F. Stoddard, baritone, and D. M. Babcock, basso. Negotiations are also pending with other artists to appear during the season.—Adam Itzel, Jr., musical director of the Academy of Music, was confined to the house last week with malarial fever.

SAN FRANCISCO.

Oct. 28.

Notwithstanding the election excitement, the parades, the carnival, and the marshaling of thousands in the political clubs, business at the theatres remains good. The Carleton Opera co. at the Bush, Called Back at the Baldwin, and the minstrels at Emerson's have actually done good business for two weeks back. Carleton's receipts at the Bush were larger last week than during the first week. But this week I fear they will drop. Fra Diavolo produced last night, 27th, was a disappointment. Alonzo Hatch, who made his first appearance in the co. in the tenor role of Lorenzo, sang in a weak and ineffective manner. Alta Norman, who also debuted as Zerlina, played the part ineffectively, though she sang it fairly. Carleton, of course, was good as Diavolo, as were Harry Rattenberry and Jennie Bartlett-Davis as Lord and Lady Allcash.

Called Back will be kept on the Baldwin stage until after election. It will be followed by The Private Secretary. And that by W. E. Sheridan for two weeks, opening with The Fool's Revenge. Manager Al Hayman, of the Baldwin, has been tendered a testimonial benefit by our best citizens, which will come off at that theatre, yet. He goes East 15th, to arrange dates for the California Theatre for next year. Mr. Hayman is reliability itself, in his business affairs.

Belphegor did not make much of an impression at the Grand Opera House last night, though Vaughn's tableaux of scenes in the Zulu War did. They are very artistic. Belphegor is a turgid, old-school play, and did not wake us up. George C. Milo and his co. will open at the Grand in season of the legitimate, 10th. Mr. Milo was announced for the California, but will open at the Grand. The California will not be opened until Mr. Hayman takes the management in January.

Business remains very satisfactory at Emerson's, the home of the minstrels. Billy Emerson sold out the place last Spring and the conditions of the sale having been fulfilled, manager Stockton is now in full possession. Backed by Charley Reed's professional services, the minstrels promise to go on with steady good business.

Items: Kate Castleton and co. will finish the interior towns next week and proceed to Oregon 10th.—The Grismer-Davies co. returning from Southern California. It will make an extended trip through Nevada, Idaho and Montana. Next playing in Salt Lake, 10th to 2nd, opening in Butte, 24th, for one week.—James M. Ward opens at the Bush Street Theatre for two weeks 10th; first week in Arrah-na-Pogue. He will afterwards play over the Southern California circuit under the management of William Nannery.—Nellie Boyd and co., who never appeared in San Francisco, but who have been playing "the country round" for the last three or four years, play in Grass Valley, Nevada City and Marysville for the next ten days. Nellie draws big houses in the interior towns.

ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): The people of St. Louis have this week been treated to one of the most pleasant entertainments given here this season. Dion Boucicault's production of The Shaughraun has met with great success, and been received by increasing business every evening. The cast is particularly well adapted. Everett Walton does Captain Molineux neatly. C. DeBrevoice, J. P. Sutton and J. A. Wilks fill their parts capably. Nina Boucicault as Moya is very sweet and pretty. Helene Leigh as Claire Ffolliott, Gertrude Blanchard as Arte O'Neil and Mrs. L. F. Baker as Mrs. O'Kelly have good parts and attend to them nicely.

People's Theatre (W. C. Mitchell, manager): Burr Oaks is a play with some merit in it. It is handsomely put on and the different characters are well taken care of. Walter Bentley as Burr Oaks, May Brookyn as Margie, [illegible] are the principal features. Several strong dramatic situations are well presented and sustained by the co. The scenery carried with the co. is very handsome.

Grand Opera House (John W. Norton, manager): The Black Flag, with Edwin Thorne as the star, has been drawing only medium houses. The play is a good one and with the proper life instilled into it, would meet with much better success. In the cast are J. T. Martin, W. H. Thorne, Russell Bassett, L. R. Willard, Jerome Stevens and I. L. Ashton. The feminine parts are nicely done by Bessie Stevens, Adele Vanderbilt and Mrs. Edwin Thorne.

Olympic Theatre (Charles A. Spalding, manager): The Planter's Wife co. opened a week's engagement on Sunday evening. Some changes have been made in the cast since here last, and most materially to its advantage. Edna Carey is substituted for Emily Rigl, and does Edith Gray fairly. Frank Carrington as Arthur Blake is good, and Myron Leffingwell does Harry Livingstone finely.

Standard Theatre (W. H. Smith, manager): A Comedy co., composed of Smith, Waldron, Cronin and Martin, of the famous Big Four, have given Early in the Morning to a good upstairs house all the week. To say that the Big Four in their specialties are not good, would be doing them an injustice. Yet Early in the Morning is not quite a success.

Casino (George McManus, manager): This week's programme is, as usual, attractive and lively. Among the attractions are the Gregory Brothers, gymnasts; the Ross Sisters in Japanese dances; D. B. Emery and Laura Russell in Duet; Howe and Doyle, clog dances. Hardie Harrison and Lizzie Dellar are also new features. In the afterpiece, The Grand Duchess, written especially for the Casino, most all members of the co. appear.

Museums: The curiosities at Gregory's are the double-headed cow; a human-faced chicken; Little German Rose, sweet songstress; Colonel and Mrs. Steere, married midgets; a man with a long beard and John C. Leach's variety comb. Broadway and Tresser's presents the cameleopard; Angelo's bird circus; Eli Bowen, the legless man; A Caucasian Princess; the Albino Twins and a White Moorea.

At Pope's, Carrie Swain will appear in her new play, The Little Joker; The Grand Opera House, Dreams, by Jacques Kruger; The Standard, A Wife's Honor, by Lawrence Marston; At People's, the Salsbury Troubadours in Three of a Kind; The Olympic, Robson and Crane in Forbidden Fruit.

CLEVELAND.

Euclid Avenue (Gus Hartz, manager): Mr. and Mrs. W. J. Florence appeared three nights before not large, but highly delighted audiences. Facts and The Mighty Dollar were presented. Supporting co. only fair. Anticipation was so well worked up that Thursday evening, 30th, drew a great throng to the first-night of [illegible], supported by Grau's French Opera co. Fine promise, but no fulfillment. La Jolie Parfumeuse, Boccaccio, [illegible] and Madame Boniface were produced, but in no extraordinary manner. Large audiences and little enthusiasm. Manager Hartz will fight shy of French opera in the future. Joseph Jefferson and Big Four Comedy co. divide this week. Haverly's [illegible] and Callender's Minstrels next.

Academy of Music (John A. Ellsler, manager): Power of Money played to large business last week. The same attraction was a financial failure at the Opera House last season. Elaborate scenic effects overbalance the acting. Election week, Leavitt's Specialty co. Stopped by the Light of the Moon to follow.

Dime Museum: Chang, the Chinese Giant, will be the card this week. Big attendance always.

Drift: Manager Hartz is now actively engaged in organizing an opera co. to play light comic operas in the Opera House next summer.—Adelia McDonald joins the Silver Spur comb. at Chicago this week. For the past two years she has been identified with the Stetson [illegible].—S. F. Johnson thought one week's management of the Euclid Avenue Roller Rink quite sufficient and left for parts unknown after sinking about $[illegible]. Creditors are anxiously awaiting his return. The case of Collins vs. Catoir was decided yesterday in favor of the plaintiff and gave J. J. Collins a judgment for $[illegible]. During the Wilbur Opera co.'s engagement at Haltnorth's Gardens last Summer, Mr. Catoir, the lessee, admitted some 300 people to the dancing stand, which is on the Gardens, in direct opposition to Mr. Collins, the manager of amusements at that time, and it resulted in Collins suing Catoir for the price of admission to these three hundred people.—H. A. Akers, advance for the Big Four comb.; H. S. Taylor, ahead of Jefferson, and Alfred Bouvier, in the interests of Hazel Kirke, were in the city last week.—Manager Hartz gave the French Opera co. a large certainty to enable him to give the attraction at popular prices.

CINCINNATI.

As Cora, in The Creole, at Harlin's Theatre, Helen Blythe created a very favorable impression during the past week. J. F. Brien's George [Delamar] lacked force, and in a measure militated against the effectiveness of several of the more impressive scenes. Frances Kemble's assumption of the soubrette role of Nina was in every sense satisfactory, as also the Marcelle of Donna Madison. The play was handsomely staged, notably the gambling-room scene in second and third acts. East Lynne was put on for the final matinee 1st, with Helen Blythe in the dual role of Lady Isabel and Madame Vine. This week will illustrate the Power of Money, followed 9th by Dickson's Sketch Club.

That the popularity of Bartley Campbell's White Slave has not waned was satisfactorily attested past week at Heuck's New Opera House. The Saturday matinee attracted one of the very largest audiences ever gathered in Cincinnati, and numbers were turned away unable to obtain admission. The play was satisfactorily mounted by Manager Fennessy, and the Jubilee Singers were nightly encored. Like Uncle Tom's Cabin, the play appeals strongly to the sympathies of the tender sex, and under such circumstances its success financially is assured. This week Hoyt's latest effort, the Rag Baby, with Frank Daniels and Bessie Sanson in the leading roles, followed 9th by the Barlow-Wilson Minstrels.

At the Grand, An Adamless Eden failed to materialize successfully from either an artistic or financial point of view, and on the closing night the audience scarcely numbered a corporal's guard. Outside of Adah Richmond and Topsy Venn, the troupe ranked below mediocrity, and it will require considerable effort on the part of Messrs. Miles and Dazian to restore the house to favor with its lady patrons after countenancing such a "snap" as the Adamless Eden within its walls. This week, Hyde and Behman's Minstrels, followed, 9th, by the Fay Templeton Comic Opera co.

The Comedy Four comb. furnished a very attractive specialty programme throughout the week at the People's, and closed successful engagement 1st. The party numbers substantially the same array of specialty artists as seen on previous visits. The main features of the bill were the Weslays, in song-and-dance; Shaw, in burlesque soliloquies vocalism; Harry Morris, Jerome and Boyd, in sketches, and the wind-up Ketch On, with the entire co. in the cast. During the current week Alice Oates will appear in The Mascotte, being her first appearance here for several years. The Davene Specialty co. is underlined for week of 9th.

On the Spur of the Moment: Like Bret Harte's Heathen Chinee, the ways of the modern advance agent are dark and peculiar. In announcing the coming of the Rag Baby and its multiple attractions, special stress is laid upon the fact that Harry Braham, who is applying for divorce from Lillian Russell, is the co.'s musical director. Manager James E. Fennessy has been seriously ill during the week; but is once more to the fore at Heuck's. An Adamless Eden co., from a local point of view, [illegible] chronicled as an Eveless Eden as well, the fair sex being conspicuous by their absence from the Grand's auditorium during the week. Colonel Robert Elijah Jeremiah Miles (familiarly designated Bob) returned to New York, Oct. 31, and in an interview with one of the local scribes emphatically denies any intention of residing permanently in New York. Business will now proceed in Cincinnati. Topsy Venn, of the Adamless Eden comb., fainted several times during the performance, Oct. 31. Charles H. Hoyt, author of the Rag Baby, is in the city personally supervising the preparations for its production at Heuck's New Opera House. The names of Edward Clayburgh, Edward Kendall, Frances Kemble and Donna Madison, of the Creole comb., all figured largely in a sensational item in the local journals, 1st, wherein Donna Madison was reported to have attempted suicide at the Grand Hotel earlier in the week. Many people look upon the entire affair in the light of an advertising dodge. Buffalo Bill's Wild West Show closed a two weeks' stay in Cincinnati, 2d; Harry Lewis has returned to the city.

BROOKLYN.

Charlotte Thompson appeared in The New Jane Eyre at the Grand Opera House on Monday evening to a good house. All present thoroughly enjoyed the performance. Miss Thompson has identified herself with the play, and is looked upon as the best Jane Eyre to be seen to-day. The novel is so familiar that the play needs no comment. C. G. Craig, as the cynical Lord Rochester, made a clever interpretation of the part, and B. Ecnarey and J. D. Wooderson, as the pious hypocrite and the butler, kept the audience on a grin. Lights o' London, 10th, week.

Apropos of election times, John T. Raymond appeared in For Congress at the Park Theatre, on Monday and Tuesday evenings. On Tuesday evening the comedy was interrupted by the reading of the election returns, which was in happy contrast the burlesque. Wednesday matinee and evening and Thursday evening, In Paradise; Friday night and Saturday matinee and evening, Colonel Sellers. On Monday evening, 10th, Off to Egypt will be produced for the first time.

Hyde and Behman's Specialty co. was received by a crowded house. On Monday evening, The Electric Three, a song-and-dance trio, were well received, and the old favorites, Charley Rice and A. C. Moreland, were enthusiastically greeted. Dan Collyer, St. Felix Sisters and Kelly and Murphy were encored repeatedly. Howard Athenaeum co., 10th, week.

Items: Coal Burgess heads the list at the Standard Museum this week.—The Silver King will be the attraction at the Brooklyn Theatre week of 10th.—The Grand Opera House has done its share of business during the political excitement, and Mr. Simpson, the treasurer, now that the agony is over, looks for big returns.—Miss J. H. Ellis, opera bouffe singer, is added to the attractions at Zipp's Casino.

CHICAGO.

The brief season of Joseph Jefferson at McVicker's Theatre was only moderately successful in point of attendance, the political excitement being the cause. Artistically the performances were as enjoyable as ever. The great comedian appeared in three characters, all widely different and distinct as can be imagined, but each a comedy creation that will live in the memory when the actor has passed into history. This week Dion Boucicault and family in Shaughraun for two nights, and Robert Emmet its first production on any stage for the remainder of week. Devil's Auction, 10th.

The Abbott Opera co. had a very good second week at the Grand, although the receipts dropped off somewhat on account of the election ferment. The operas presented were all well sung and acted, and the co. leave the city with the assurance that they can return and crowd any theatre in it for two or three weeks. This week An Adamless Eden. Minnie Maddern in Caprice, 10th.

Called Back, the latest London and New York success, has proved to be a very interesting and thrilling drama, acted most admirably by as strong a co. as ever appeared in this city. It has been seen so recently in New York that extended comment is unnecessary, but the critics here are inclined to award to Mr. Fleckton the merit of doing the finest acting in the play as Dr. Ceneri. Mr. Ferguson as Macari is also praised for having shown his ability to act other parts than the silly nonsense of Friendly Tip. R. B. Mantell is giving a strong, even performance of the leading role, and nightly gains the appreciation of the audience. Miss Milward, who filled a niche in the Irving dramatic temple last year, is acceptable in her new association. Called Back remains this week, and while business has been fair, it is to be hoped that when the results of the election are known, the people will not neglect this opportunity to see a good play, finely acted, and will crowd the Hooley for the remaining nights. Clara Morris in Article, and Miss Multon, 10th. Madame Ristori, 17th, in a round of her famous parts in the English language.

Fanny Davenport renewed her former triumphs in the part of Fedora at Hooley's. The actress seems to have made her acting more intense than ever, but in doing so has to our mind weakened the naturalness of the role as formerly presented by her. Henry Lee makes a good Loris—a little inclined to rant in the passionate scenes, but as a whole his performance is creditable. Blanche Weaver is a new addition to the co. that adds greatly to its strength. The week's business has been large. This week Aimee, the French opera bouffer, in a round of light opera. The prices are raised from fifty to seventy-five cents more on all seats. Manager [illegible] always did want more money for his attractions than anybody else, but he may discover his error this week. "Popular prices" is the key to success in Chicago just now. Next week The Wages of Sin. Is this not a rather cruel sequence of dramatic events for Uncle Dick Hooley to put together for his patrons—Thus, then The Wages of Sin?

The Hyde and Behman Minstrels have not had a very good week at the Olympic. A torchlight procession has charms for lovers of variety and minstrel shows, and not even the H. and B. co. could draw them in from viewing the marching hosts. This week W. H. Gillette, in The Secretary.

Young Mrs. Winthrop met with fair success at the Academy. This rather weak play is well acted by a co. worthy of better material to work with, but being a Madison Square success, it must be worked to the end of the line. This week Campbell's White Slave co.

The Adams Pantomime co. in a new version of Humpty Dumpty have met with popular favor at the Standard. The clown of George Adams is exceptionally good. This week, Harry Webber in Nip and Tuck and Flint and Steel.

For reasons already given the business at Grenier's Garden, the Lyceum, People's Theatre, Chicago Museum and Criterion fell off considerably last week. The prospects look good for this week.

Master Walter Whiteside with a rather good co., if we can judge from names, is to open his season at the Grand, 17th, in Hamlet.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Charlotte Thompson appeared Oct. 27 in The Romance before a fair audience. She gave general satisfaction, and would have appeared to a larger audience but for rain in torrents just as the doors opened.

MOBILE.

Theatre (Jake Tannenbaum, manager): Tony Denier's Humpty Dumpty Oct. 24, 25, to good houses.

EUFAULA.

Shorter's Opera House (William H. Vigal, manager): Patti Rosa in Mizpah. This actress, unknown here, did not have as large a house as she and her excellent co. deserved. They gave a highly satisfactory entertainment.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Mestayer's Comedy co. presented the latest success, We, Us & Co., to fair audience Oct. 27. It does not compare favorably and draw as well as The Tourists. Patti Rosa in Mizpah to good house 29th.

Item: Manager Tannenbaum returned from Mobile Oct. 27; reports business good. He leaves for Texas 1st.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): A large audience attended Patti Rosa's performance of Mizpah. Miss Rosa took the house by storm. The support was excellent. The acting and singing of C. McLester as Geoffery Vane and E. L. Williams as Ned Calvert was very good.

Item: Joe Mulhatton, the "champion truth-teller," nominated by the National Travelling Salesmen's Association for President of the United States, addressed the audience, before the rising of the curtain for Patti Rosa, in a speech, soliciting the support of those present at the coming election. Mr. Mulhatton is the originator of the famous article on the Texas meteor, which was so extensively written about in all the newspapers of the country, and other false reports of the same nature.

ARKANSAS.

LITTLE ROCK.

Capital Theatre (George H. Hyde, manager): Charlotte Thompson Oct. 24 and 25 to light business presenting Romance, Jane Eyre and Nell Gwynne. The audiences showed their appreciation by great applause. Gus Williams presented One of the Finest 27th and Captain Mishler 28th to crowded houses. He gave entire satisfaction. James H. Wallick's Bandit King co. 6th.

Grand Opera House (R. A. Little, manager): The popular tragedian, Thomas W. Keene, under the management of that worthy gentleman, William R. Hayden, closed his engagement Oct. 31 to splendid business. He produced Richard III., Romeo and Juliet (matinee), Richelieu, and closed with Othello. Mr. Keene was in fine trim. He was called before the curtain at the close of almost every act. Lizzie May Ulmer, 5th, 6th.

Items: R. O. Gilroy, J. H. Oaks, R. Grant, Mark Davis, advance men, were all in the city last week. Manager Clapham, of the Barlow-Wilson Minstrels, spent last Sunday in our city.—The Elks' Lodge No. 29 was inaugurated by Thomas W. Keene and Gus Williams, Oct. 28, assisted by some of the prominent citizens of Memphis. They were afterwards banqueted at Romer and Costelloe's restaurant in fine style. Gus Williams favored his fortunate hearers with a touching recitation, "Where Nowhere Is," followed by Mr. Keene in Marc Antony's speech, which was highly applauded.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): The Romany Rye, Oct. 24 and 25, to a very large and well-pleased audience first night and a fair house the second. Clarence Handyside, as Jack Hearne, and Katie Baker, as Gertie Heckett, played their parts exceedingly well. In the cellar scene, Mme. Neuville as Mother Shipton was splendid. The co. carry some fine scenery, which is one of the principal features. Gus Williams presented One of the Finest to a large and appreciative audience, Oct. 29, and Captain Mishler, 30th, to a rather light house. A great many people evidently got the impression that the second performance was a repetition of the first. It is useless for us to comment on Mr. Williams' acting and presentation of his plays; suffice it to say that his audiences were highly delighted with the performances. Mr. Williams' support is above the average. The Barlow and Wilson Minstrels last night, Oct. 31, to standing room only, giving a very good performance. The house was the largest this season.

Items: Sadie Bigelow is sojourning here.—Gus Pennoyer, Jr., press agent of B. W. Minstrels, reports tremendous business on the Southern tour.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): The Grismer-Davies comb. Oct. 20 and 21 in M'liss and Monte Cristo to fair business. Co. excellent.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Nat Goodwin week of Oct. 27th. He opened with his latest success, Confusion, followed by Hobbies and The Member for Slocum. Mr. Goodwin entertained good-sized audiences in his usual inimitable way, and was vociferously received in every personation. Jennie Weathersby was good, as she always is. The rest of the co. will rank among the first. A lingering look was always cast upon the pug, though I saw nothing remarkable about it. Maggie Mitchell is the next attraction, appearing week of 10th. Frank L. Sanger's Dreams co. 17th; Michael Strogoff co. 24th.

Academy of Music (McFadden Brothers, managers): Lulu Hurst drew another large house Oct. 27. The City Hall brigade went so far as to claim they had a "little man" who could perform Miss Hurst's feats. Manager Atkinson promptly put up $500 and wanted the City Hall people to cover it with $500; but the latter backed out. However, the "little man," who proved to be Alderman Magino, made his appearance and succeeded in lifting several people. The audience became very hilarious and generally discredited the idea of the aldermanic gentleman being possessed of the same power as Miss Hurst, who regarded his antics with great pleasure. For some reason the City Hall people, including Alderman Magino, still cling to the illusion that the latter can duplicate Miss Hurst's feats.

Shavings: Arling Schaefer's banjo concert was quite successful. He repeated it 28th. Professor Schaefer will hereafter reside in Chicago.—Lulu Hurst was quite ill while here.—The ushers at the Tabor have recently come out resplendent in new uniforms.—Work temporarily stopped at the City Hall while Lulu Hurst was in town.—A Miss Finley in this city is said to have got the "force." After seeing Miss Hurst she went home and astonished the household by doing the chair and billiard cue act. I clip the following from the *Elite*: "The curtain was rung down on the final act of last Thursday evening's performance, when Fanny Davenport, excited, perspiring and chock full of emotion, accorded Henry Lee the honor of reaching her ideal conception of a characteristic Ipanoff. For the first time after months devoted to patient and unwearied drilling, the great artiste was finally touched by what seemed to her a perfect personation of the difficult role, and, forgetting even the sense of conventional stage dignity, she rushed to his side and clasped him in her eager arms."

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): The Eastern Lights London co. played to very light business, Oct. 25, 27. Wallack's co. in Lady Clare and Moths, 3d, 4th; Monte Cristo, 5th, 6th.

New Haven Opera House (Horace Wall, manager): Neil Burgess was seen in Vim by election-sized houses, Oct. 25, 27. The star was in his usual happy vein. Levy, 4th.

Bunnell's Museum: Bennett and Moulton's Opera co. sang Chimes of Normandy, Billee Taylor and Pinafore to very large audiences last week. Beginning 3d, variety reigns.

American Theatre (Press Eldridge, manager): A strong bill is prepared for this, the opening week. The proprietors have neatly refitted this place and intend to make it the home of vaudeville.

Items: Walter Pond, until recently treasurer for the New Haven Opera House, has accepted a similar position under the Levy Concert management. He is well liked and clever, and takes with him my best wishes.—One of the Bennett and Moulton co. is in the hospital.—A few years ago, a well-to-do insurance agent of Hartford cast off the cognomen of his fathers and enlisted in the grand army of the profession under the name of Charles F. Palmer. After acquiring the controlling interest in the Palmer-Daly Vacation co., Carrie Swain, Lizzie May Ulmer and one or two other organizations, ambition led him to seek greater glory and two opera houses—one in Meriden, the other in this city—were added to tickle his managerial palate. One by one the various cos. went through the formality of disorganization, and after reorganization, again took the road, but not under Palmer. Then he was quietly ousted from his Meriden house, and came here only to meet the smile of the sheriff, who dispossessed him of the New Haven Opera House. Even his variety theatre succumbed to the pressing demands of the creditor, and Aunt Louisa's son and William Van Buren paid one hundred and fifty dollars to come into possession of Palmer's last and only remaining venture. This was too much, and aided directly by ex-Manager Clark Peck, who it will be remembered has recently leased his

[illegible] to Bunnell, the museum man, and indirectly by those whose interest it might have been to keep the American closed, Mr. Palmer went to court to see whether or no after being attached, judgment granted on his failure to appear and subsequent disposal of the theatre, he (Palmer) could prevent the new proprietors from opening as advertised, Nov. 3. He found he could not, was disgusted, and went home to Hartford.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The parades of the political campaign have been too much for indoor amusements. Only one co. ventured among us last week. Neil Burgess presented Vim to a good house considering the season.

American Theatre (Le Clair and Ferguson, managers): This house has also felt the effects of election. Business has been light. Following new people open week of 3d: Dillon and Geer, John and Edna Vidocq; Hanes and Richmond.

MERIDEN.

Meriden Opera House (T. H. Delavan, manager): Neil Burgess and co. in Vim, Oct. 28. Mr. Burgess as Tryphena Fuddy kept a small audience well amused.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Oct. 22, Herne's Hearts of Oak, to a fair but greatly pleased audience. Would have had a large house but for bad weather. Mr. Herne and little Maude Thompson were called before the curtain. Support good. Wilbur Opera co., 10th; Jennie Davis, 13th; Power of Money, 3d.

DAKOTA.

FARGO.

Opera House (A. S. Gearhart, manager): Milton Nobles held forth Oct. 20, in The Phoenix to a crowded house. The audience was delighted. The Dickson Sketch Club had a good house, Oct. 22, but very light 23d.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (Rapley and Kinsley, managers): Aimee and her excellent co., in Mamzelle, delighted all who saw her. Owing to so many of our people being away on the political war-path, and so many others getting married last week, there was not the attendance which this clever little artist and her amusing play deserved. Storm-Beaten, I fear, will suffer also this week. The Milan Opera co. will probably do better week of 10th.

Ford's Opera House (John T. Ford, manager): Lynwood shared the fate of other attractions, having but light houses last week. This week, Queena. Heap of Gold announced for 10th.

Theatre Comique (T. E. Snelbaker, manager): Fun on the Bristol this week.

Albaugh's Opera House (John W. Albaugh, manager): Will be opened 10th, with Emma Abbott in Semiramide. A great deal of interest is felt in the opening of this house, which promises to be first-class in every respect. Harry Fiske, of New York, is to be the treasurer.

Items: William F. Pruett (Signor Pruetti), of Mapleson's co., gives a concert 3d at Masonic Temple. Among the artists assisting him are Charlotte Walser, of New York, and Kea Mills, of this city. Mr. Pruett is a Washington boy.—E. J. Wetherell was in the city a few days ago, attending to Emma Abbott's business. Reports a successful season so far.

FLORIDA.

PENSACOLA.

Pensacola Opera House (R. F. McConnell, manager): T. P. W. Minstrels performed Oct. 25. Good business. Private Secretary, 7th.

GEORGIA.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Oct. 28, Katie Putnam in Little Sunflower to light audience. The Private Secretary (H. M. Pitt) 29th to one of the best audiences of the season. The play is very droll, but beyond that has little merit. Flora Moore's co. in Bunch of Keys, 1st. Light business.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The only attraction this week was the Madison Square Private Secretary co., Oct. 27 and 28, to good paying business. Flora Moore's Bunch of Keys co. have arranged to have the election returns read on the stage, election night, between acts—which will probably draw a large audience. Ford's opera co. arrived in the city to-day and will rest here until 6th, when they begin a three-nights' engagement. May Blossom, 10th and 11th.

ROME.

Nevin's Opera House (M. A. Nevin, manager): Bunch of Keys, Flora Moore, Oct. 30, to a good house for the season. Strategists co. booked for 6th.

ATHENS.

Deupree Opera House (Crawford and Garrett, managers): The Strategists on Oct. 30 to fair business. Bunch of Keys, Oct. 31, to good house. The extremely funny situations of this play kept the audience in a continued roar for two-and-a-half hours.

AMERICUS.

Patti Rosa, Oct. 28, to a packed house—over $350. Miss Rosa in Mizpah was a decided treat, and her support very much above average visiting us. The audience was highly entertained, and next morning complimentary remarks concerning Miss Rosa and her excellent co. were heard upon all sides.

John B. Doris' Circus, Oct. 27, in two performances. Its good business in this show was far below the average. Trapeze performance by the Louisiana Brothers very good.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Mestayer Comedy co. in We, Us and Co. gave a creditable performance to paying business, Oct. 27 and 28. Our favorite, Katie Putnam, in Old Curiosity Shop, Lena and Sunflower, attracted large and fashionable audiences, Oct. 29 and 30, with Wednesday matinee. The performances are ever appreciated in our city. Private Secretary (H. M. Pitt) to large and well-pleased audiences, Oct. 31 and Nov. 1, with matinee. The play fully sustains the high standard of the Madison Square productions; for a more acceptable performance we have never witnessed. Haverly's Strategists, 7th and 8th.

ILLINOIS.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): A fair-sized audience greeted Den Thompson 1st in Uncle Josh. The support was very good. Special mention might be made of Mr. Martinetti as [illegible] and of Miss Marilla as Tot.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Lina Carey and co. presented The Planter's Wife, Oct. 25, to fair business. The Wages of Sin co. announced for 27th, and Lizzie Evans announced for 28th, canceled. Robson and Crane to good house 1st. Harry Watson appears 7th.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Den Thompson as Josh Whitcomb drew a large house, as he always does, Oct. 31. Carrie Swain, in her new play, The Little Joker, was greeted by a large audience. She is a great favorite with us. Lillian Brown's [illegible], 6th; Murphy and Mack, 11th; [illegible], 14th, 15th.

ALTON.

Root's Opera House (Danvers and Co., managers): The season opened Oct. 27, with Cal Wagner's New Minstrels, to a full house, giving entire satisfaction.

Items: Harry Watson's Wrinkles co. having disbanded, the house was closed 3d. Two dates have been cancelled owing to Manager Danvers [illegible] light business.—Fred Bayley, treasurer and manager of Cal Wagner's co., is a genial and pleasant gentleman, and regretted being unable to give sufficient dates ahead to make it interesting.—Frank Putnam, late of the Great Western Printing Co., St. Louis, is the [illegible] of Root's Opera House. A neat and tasty house programme is issued by the managers of the house named. There has been no show in City Hall since last letter. [illegible] will be hard here this Winter if the present state of things keeps out. Early bookings for the Opera House are Only a Farmer's Daughter, Bunch of Keys, and [illegible]'s New Orleans Minstrels.

INDIANA.

INDIANAPOLIS.

English's Opera House (W. E. English, manager): Rice's co., billed for three nights had not shown up at [illegible] 29th ult., and Manager English wired Chicago, asking if the co. had got lost in the Kankakee marshes. Word was returned that the co. had not made a [illegible] and could not get here. In consequence the [illegible] of old Smith, as the Judge, did not illuminate the stage. The original Big Four—Smith, Waldron, Cronin and Martin—dated 3d, 4th and 5th. They appear for the first time here in Tenney's extravaganza, Early in the Morning. The co. includes, besides the Big Four, [illegible], Jennie Calef, Hattie Geary, Inez Shepherd and others, whose names are familiar. For three nights, beginning 10th, Helen Blythe, in The Creole, is advertised.

Dickson's Grand Opera House (George A. Dickson, manager): Oct. 27, 28 and 29, The Silver King with [illegible], John Jennings and Eleanor Carey in the leading roles, drew fair houses. The stage setting and scenery was much commented on. Happy Cal Wagner, for one night only. Not a big house. Minnie Maddern for three nights, beginning 6th, in Caprice.

Park Theatre (C. T. Gilmore, manager): Will reopen 10th as a people's theatre, playing the best of combs. to fifty, thirty-five, twenty-five and fifteen cent houses. Gilmore will probably open with Jacques Kruger, in Dreams.

Zoo (Gilmore and Dickson, proprietors): Fanny Herring, in French Spy, closed a fair week 1st. Week of 3d, J. D. Clifton's drama, Gold Dust, and a good list of specialty artists.

Items: The new paper floor rink, recently built at a cost of several thousand dollars, did not pay. The floor is being relaid in hard wood.—Gene Ellis, who has been for a long time treasurer of the Zoo and Park, retired 1st.—Gilmore will manage the Zoo and Park, with Percy Weadon to assist at the latter and John E. Smith at the former. Gilmore and Dickson will still handle both.—Hattie Walker, a local favorite, will soon debut professionally.—John M. Hickey, now with the Big Four, was [illegible] of a dog show when last here. He said he had great pleasure in handling a show of that kind; "The actors never kicked for their salaries."—Jennie Calef leaves the Early in the Morning co. at Cleveland.—George W. June loafed at home here while his co., Excelsior, loafed in Detroit.—Robson and Crane at Dickson's 10th, 11th, 12th.—Flora May Henry, an Indianapolis girl, is now in her third season with Robson and Crane, and her old-time friends will salute her heartily.—Frank Percy Weadon will be business manager of the renovated Park.—The Zoo has by far the best orchestra in the city.—Hyde and Behman's orchestra gave on the first of "Forge in the Forest." The Zoo orchestra had it week of 29th. The other orchestras will probably have it by next season.—With the Maddern engagement the Grand introduces lady ushers. Their names have not yet been given to public.—Clarence [illegible] is chief usher.—Here is a copy from an addressed envelope recently received here. It is from the irrepressible Hickey: "John Kankakee Martin, manager of Queen Mab and Sol Hathaway, and composer of 'Come, Birdie, Come,' care of Mr. Bates, doorkeeper at English's Opera House, Indianapolis, Indiana." John Martin is the well-known district agent of the Kankakee Line.—The Early in the Morning co.'s best stand, "I've been out all night," is the most attractive yet seen here. The Caprice paper is also elaborate.

GREENCASTLE.

Opera House (Scott and Haberly, managers): Happy Cal Wagner's Minstrels had a good house. The entertainment as a whole, was good, though there was a good deal of recklessness on the part of some of the troupe.

EVANSVILLE.

Opera House (T. I. Groves, manager): Oct. 26, Lizzie Evans in Dew-Drop to a fair audience. Good show. Michel Strogoff, 27th, to a large audience gave a very fine show. Owing to political excitement the house will be closed until 7th, when it opens with the Barlow-Wilson Minstrels.

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): Jacques Kruger and co., in Dreams, did fairly well Oct. 31. Mr. Kruger, as the Photographer, was excellent, and his support was very fair.

Items: Business during the campaign has been remarkably good. The new steam apparatus placed in Phillips' Opera House is a complete success.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Michel Strogoff, Oct. 28 and 29 to only fair business. Jacques Kruger, in Dreams, 1st, to fair business.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A large audience greeted Nat. C. Goodwin, Oct. 24, when he presented his latest comedy success, Confusion. The play is very funny. Support excellent. Waite's Union Square Comedy co. came Oct. 27 and 28 and gave three entertainments to slim business. [illegible]'s Wife, 10th and 11th; Sea of Ice, 12th; Romany Rye, 14th and 15th.

DAVENPORT.

Burtis' Opera House (A. L. Steels, manager): Maggie Mitchell came Oct. 30 in Lorle. She being a great favorite here, and drew a crowded house. Lizzie Evans appeared in Fogg's Ferry, 1st; Charles A. Gardner, 6th; Hanlon Brothers, 13th; Margaret Mather, 14th.

DES MOINES.

Grand Opera House (W. W. Moore, manager): The only attraction of the week was Louis Aldrich in My Partner. He received good patronage. The losses of Mr. Parsloe does not seem to weaken the co. in the least.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Hanlons, Oct. 29, to a packed house. The antics of the agile Englishmen were enthusiastically applauded. Maggie Mitchell in Little Barefoot, Oct. 31, to a splendid audience, every seat in the lower portions of the house being occupied. This perennial favorite never fails of a warm reception in Burlington. Her support throughout is excellent.

DUBUQUE.

Opera House (Duncan and Waller, managers): Maggie Mitchell in Lorle and Pearl of Savoy, Oct. 28 and 29, to good business. The co. is very strong, and gave the best satisfaction. Lizzie Evans in Dew Drop made her second appearance here 3d. Only a Miner's Daughter, 8th; Stanley's Female Mastodons, 11th; Salsbury's Troubadours, 12th; Bunch of Keys, 13th.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Robson and Crane, Oct. 30, made their first appearance before an Oskaloosa audience, presenting The Cherubs to a full lower house, but light gallery. The Republican and Democratic parties both agreed with the manager of the house not to interfere with Robson and Crane's date, but the temptation was too great for the Democrats to show off, and on the spur of the moment they got up a big rally, which was the chief cause of the light gallery. Gross receipts, $457, which, considering the intense political excitement, we consider good business. Mattie Vickers, 11th.

KANSAS.

LEAVENWORTH.

White Elephant Theatre (Dr. H. Rivers, manager): Business has been large since the opening; standing room is at a premium. The principal cards last week were James Green, late of Green and Saddler; Gus Garholt, Grimmins and Doyle, Lillie Williams. Arrivals, 1st; Wallace and Inman, Mabel Melrose, Ed. Welch, Kitty Peasley, C. J. Williams and Lillie Williams. Departures: Ruby St. Clair, Gus Garholt, Tommy Jerome, Crimmins and Doyle. Dr. Rivers, the manager is an indefatigable worker and is becoming quite popular with patrons.

Change: Edward A. Church, of Lincoln, Neb., succeeds L. M. Crawford in the management of the New Opera House, assuming all the old contracts. Mr. Church is a stranger within our gates, but he comes to us with an excellent record, both as a gentleman and manager. He has had years of experience in the management of theatres, and the amusement public are highly elated over their success in securing this popular manager.

Items: The Opera House is closed until after election, when it will be opened with The Romany Rye, 5th and 6th.—Charles H. Brooks, late of Forepaugh's Circus, is retained by Mr. Church as stage manager. Charlie has hosts of friends in the profession, who will be glad to learn that no change will be made.

WINFIELD.

Manning's Opera House (T. F. Myers, manager): Edwin Clifford Dramatic co. played Planter's Wife to a fair house, Oct. 27. Appeared again 31st and Nov. 1.

ABILENE.

Opera House (H. Bonebrake, manager): Louie Lord and co. appeared Oct. 27, 28 and 29, presenting A Member of Congress, Pygmalion and Galatea and Divorced. Miss Lord's acting as Galatea and Florence Grantley in Divorced was superb. Her Galatea surpassed any performance of the role I have ever witnessed. Business was very light, owing to the bad impression made by the performance, first night, of A Member of Congress, a play without merit. Coming: [illegible], 12th and 13th; Christy's Minstrels, 14th; Maud Atkinson, 17th, 18th and 20th.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Oct. 31, Robert McWade in Rip Van Winkle. His performance of the title role dwarfed by comparison the efforts of his support, which was only fair. Romany Rye announced for 3d and 4th.

Crawford's Opera House (Lester M. Crawford, manager): No appearances since my last. Mr. Crawford probably deeming it best to allow the election excitement to cool off before throwing open his doors again. Louis Aldrich, in My Partner, announced for 7th.

FORT SCOTT.

Opera House (W. F. Patterson, manager): Draper's U. T. C. co. came, Oct. 25, to a good gallery in evening and fair house in afternoon. Robert McWade, 29th. Only A Farmer's Daughter, 3d.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Robert McWade played Rip Van Winkle to a large business, Oct. 30. Planter's Wife, 12th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Oct. 27, Robert McWade in Rip Van Winkle. A good entertainment to a crowded house. Coming: 5th and 6th, Burr Oaks.

KENTUCKY.

LOUISVILLE.

Macauley's (John T. Macauley, proprietor): M. B. Curtis, in his continuation of Sam'l of Posen, Spot Cash, drew well and caused considerable amusement in the further delineation of Hebrew peculiarities as demonstrated in the enterprising drummer on the road. The play is not so good as the original, but it serves as a vehicle to present Mr. Curtis in a number of amusing situations. The scenery is good and the supporting co. a better one than is usual in one-part plays. Edwin Cleary did a [illegible] young member of Sam'l's guild very well, acting naturally and with ease. Alma De Mer was effective as Hortense. She appeared in some elegant costumes. At the matinee the lady appeared in Camille and received fair notices from the local press. Business has been good. Newton Gotthold in Mizpah, 3d; The Black Flag, 10th; T. P. W. Minstrels, 17th.

Masonic Temple Theatre (Mellert and Friedlander, managers): Alice Oates was announced to appear in a round of her old-time parts with a large and capable co. She opened in The Pretty Perfumer to a fair house, and the large and capable co. was discovered to be a few second-rate principals and a diminutive chorus augmented by home talent. The Temple management were badly treated in this matter, as their promises to the public were made in good faith. [illegible] ascribed mysteriously to the illness of somebody, the bill was only changed once during the week, when The Mascotte was, everything considered, fairly well given. Many old-time admirers of Alice were disappointed at her failure to give The Princess of Trebizonde as promised. Business was bad, and notwithstanding the boastful talk on the part of the Oates management as to the large backing, it is in a financial strait and is in danger of speedy dissolution. The Temple will be closed until 17th, when the German Comedy co. comes for three nights.

New Grand (J. P. Whallen, proprietor): About the worst thing ever presented to a long-suffering public as a play was The Last of the Family, which was given by some clever people last week. There is not a single redeeming feature about it. The co. contained some well-known names, among others Tillie McHenry, Marie Heath and James A. Sturges, who struggled with the miserable parts assigned them. Charles A. Loder did a German character very well. The gags were bad, the costumes disgusting, the stage business foolish, and the whole uninteresting except as being the highest point yet reached in bad plays. The business was bad, and the co. is crippled for funds. Week of 3d, Helen Blythe in The Creole.

Harris' Museum (P. Harris, proprietor): Hewett's Mascotte or Fun in a Top-Shop did a good business. The [illegible] attractions were favorably received. The Adams Sisters are little ladies and good favorites. The Worth collection attracts interest, and the children's friends, Punch and Judy, perform their antics daily. Toy [illegible] were given several times during the week. Each child attending received a toy as a memento. Week of 3d, the Spitz-Fuhrmann Dramatic co. will appear in The Streets of New York and Under the Gaslight, which, together with the present Museum attractions, will form a strong bill.

Tivoli (William Boardman and Co., managers): This place reopened 3d with the Comedy Four, a first-class vaudeville organization, with a variety programme concluding with Murphy's afterpiece, Ketch On. The necessary changes have been made in the house to adapt it for Winter performances, and the indications are that money will be made. The management say they intend to run a first-class variety place, playing only the better class of people.

Items: Buffalo Bill's Wild West show will appear at the Baseball Grounds, 7th, 8th, 9th, with Captain Bogardus, the celebrated shot, Indians, cowboys, etc., etc.—The smoking-room at Macauley's is now finished, and is the coziest place imaginable. Among the papers on file The Mirror is prominent.—Marc Klaw was in town Sunday, 26th.—Edwin Cleary, of Curtis' co., is well remembered here for clever work while with Modjeska. He is the son of a Kentucky judge, is young, ambitious, handsome, and will certainly make his mark upon the stage.—According to a daily paper, the reason the Oates co. did not give The Princess of Trebizonde was because the wife of Stuart Harold, the tenor, did not think he would look well with his face chalked as Tremolini, the clown. The wife is a daughter of Lucky Baldwin, of California.—The German co. will give Roderick Heller, Experience and Our Boys during their engagement at the Masonic, which is upon the subscription plan. A large number of seats have been taken.—James Sturges will join the Oates co. in Cincinnati, and Terriani, the musical director for Oates, will leave her there to join the Ford co.—The Grand Central Varieties opened to good business with the Four Emeralds, and large houses have been the rule.—During past week the Masonic booked The Beggar Student and La Charbonniere.

DANVILLE.

The new Orpheus Minstrels appeared Oct. 27 to a crowded house. Audience well pleased.

PADUCAH.

St. Clair Hall (Landis and Clark, managers): Hedge's Comedy co., Oct. 30, in Peck's Bad Boy, gave excellent satisfaction. Business largest of the season. Lula Hurst, magnetic wonder, 31st, created quite a sensation.

Item: Patti Rosa opens the Morton Opera House 10th in Mizpah. Great preparations are being made, and it will be the event of the season.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Leonard, managers): Oct. 27, Barlow-Wilson Minstrels gave a good performance to a tip-top house. The feature was George Wilson's funny business. H. J. Clapham, the genial manager, sends regards to The Mirror. The Romany Rye drew a very large and fashionable audience, 28th. The play was well mounted. Our stage, however, is so small that not half of the fine scenery could be displayed. On the following night the play was repeated to a slim house. The entire cast was excellent. Clarence Handysides as Jack Hearne, James B. Conyers as Boss, and Katie Baker as Gertie Heckett were particularly fine.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Closed—The coming attraction is the Boston Museum co. in Nunky.

People's Theatre (Charles Laiscell, manager): Edward Earle, the equilibrist; Dora Hart, vocalist, and the entire co. in Cartouche are drawing large houses. The success of this new resort seems assured.

City Hall (Stockbridge Course): Chevalier De Kontski, the pianist, assisted by Fanny Kellogg, gave a piano recital, Oct. 30, before a packed house, and the second of Manager Stockbridge's course of entertainments was a rare treat. De Kontski has no peer as a pianist and his selections were grandly executed. Miss Kellogg's rendition of Forever and Forever was a disappointment.

MASSACHUSETTS.

HAVERHILL.

Academy of Music (J. F. West, manager): Rhea, in Yvonne, Oct. 27, to a very poor house, owing to political demonstrations. Crimes of London, 29th, to a light house.

Item: Every manager who has been here this season says we have the prettiest and best arranged theatre outside of Boston. Manager West has had some of the best cos. here, and many more booked.

BROCKTON.

City Theatre (W. W. Cross, manager): The opening of this new house was chronicled under the heading of "Opera House (H. L. Bryant, manager)," and as they are separate houses, under entirely different management, The Mirror takes this opportunity of correcting the mistake. The Boston Theatre co. was the first dramatic co. to appear in the new theatre, on which occasion The Silver King was presented before a large and well pleased audiences, Oct. 27 and 28. Frazer Coulter was the recipient of well-earned applause for his impersonation of Wilfred Denver. The support was very good. Henry T. Chanfrau as Kit, played to a small and dissatisfied group of spectators. Mr. Chanfrau's Kit does fairly well, but his support is wretchedly poor. O. D. Byron, 10th; Concert, 13th; Boston Museum co., 15th.

Opera House (H. L. Bryant, manager): This house has been used every evening of the past week for political rallies. M. W. Hanley's co., 8th; Mark Twain, 12th; Ida Myers co., 17th, week.

Items: The advance sale of seats for the two nights of Monte Cristo has been very large, and they are sure of crowded houses.—Mr. Coulter, speaking of our new theatre, says that in its appointments behind the scenes it surpasses any house in New England.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Boston Theatre co. in Silver King, Oct. 30, to a poor house. Atkinson's Peck's Bad Boy co. comes, 10th. Boston Museum co. in Nunky, 17th; Hearts of Oak, 19th.

Item: W. D. Bradstreet succeeds T. P. Smith as manager of Music Hall.

LYNN.

Music Hall (James F. Rock, manager): John L. Stoddard delivered his very interesting illustrated lecture, "Through England with Charles Dickens" before a large audience at the second entertainment in the Star Course, Oct. 28. Oliver Doud Byron in Across the Continent, 1st, to a fair sized house, in which the gallery element predominated. Peck's Bad Boy, 15th.

Items: [illegible] A. W. Scott's Detective Museum containing [illegible] curiosities of crime has been well patronized during the past week, and will remain with us until after election.—J. W. Nelson has been appointed stage manager of the Magnolia Girl comb., under the management of E. T. Bates of Boston; they will open season at Danbury, Conn., 17th.—M. B. Sampson has signed with the Electric Spark co.—A large number of "snaps" are being organized to paralyze the rustics after election.

WORCESTER.

Theatre (Charles Wilkinson, manager): House closed for nearly three weeks, with the exception of one night, Oct. 30, when Oliver Doud Byron gave Across the Continent to a splendid house. The election being now over, business will be resumed with new vigor, and from the quality and quantity of the bookings the business must prove large. Wallace's co. in Moths and Lady Clare is booked for 7th and 8th and matinee; Bennett and Moulton Comic Opera co. have the week of the 10th, and give the Mascotte, Olivette, Billee Taylor, Pinafore, etc., at low prices.

Item: Frank C. Brayton, advance agent of the Bennett and Moulton co., is spending the week here. He is a very pleasant gentleman. He tells me the co. is playing to packed houses, notwithstanding the election excitement. They play only one and two week stands.

FALL RIVER.

Academy of Music (George Hackett, manager): Henry T. Chanfrau, supported by a very poor co., gave a fair interpretation of Kit, Oct. 28, to medium business. Oliver D. Byron, 10th.

People's Museum (Cordier and Co., proprietors): New faces, 3d: [illegible] Family, Julia Redmond, Alfred Reynolds, Nellie Bland, Murphy and Reynolds. Departures: [illegible] Holden, Collins and Sullivan, Charles Mansell, Steve Martin, Mlle. LeRue and [illegible] Brothers. Retained: Johnny Farrell.

Item: Hooper's Pilgrim Orchestra left Monday to join Den Thompson at Marshall, Mich.

MICHIGAN.

DETROIT.

White's Grand Theatre (Charles O. White, manager): Zoro, the Magic Queen, had a clear field week of Oct. 27, and the pretty scenery drew large audiences. Except in scenery and a clever [illegible], Zoro does not contain in itself any very strong recommendations. Kiralfys' Excelsior, 10th, week.

Whitney's Grand Opera House (C. J. Whitney, manager): Bartley Campbell's Siberia, election week.

Detroit Opera House (Charles A. Shaw, manager): The McGibeny Family, week of 3d; La Charbonniere, 10th, week.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Silver King, Oct. 29, 30, to good house. The play was well presented. The acting of F. C. Bangs, Charlotte Behrens, Abbie Pierce and Herbert Pierce was very good.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Oct. 22, Lawrence Barrett, in Francesca da Rimini, drew an immense crowd. He was called before the curtain twice after each act. Silver King co. with F. C. Bangs as the star, gave a grand performance to a very poor house, 23d.

PORT HURON.

City Opera House (Clay and Buckley, managers): Oct. 27, W. J. Scanlan appeared to largest house of the season. He gave the best of satisfaction.

EAST SAGINAW.

Germania Hall (S. G. Clay, manager): Barrett in Francesca da Rimini, Oct. 28 to a crowded house. Mr. Barrett was well supported and was most enthusiastically received. Roland Reed in Humbug, 31st. Good entertainment, but small house on account of inclement weather.

Item: There will be probably few more performances at the Germania, as the new Academy of Music is promised for Dec. 1. From a survey of the premises this morning, I suggested to Mac, the contractor, that Jan. 1 would be nearer the mark, but he is confident—and his date is official.

KALAMAZOO.

Academy of Music (Benjamin A. Bush, manager): Oct. 31, Silver King was presented to a fair audience. F. C. Bangs, as Wilfred Denver, fully sustained his reputation. Charlotte Behrens, as Nellie Denver, gave a fine presentation of the loving wife.

FLINT.

Music Hall (Thayer and Page, managers): Roland Reed, as Jack Lester, in Humbug, Oct. 29, to good house. Lights o' London, 11th; A Mountain Pink, 17th.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The engagement of Margaret Mather Oct. 27, 28, 29, was a success both artistically and financially. The plays given were Romeo and Juliet, The Honeymoon, and her new conception of Lady Macbeth. The best work was done in the first-mentioned play, and perhaps the least satisfactory of the three was her Lady Macbeth, as we had been led to expect some startling changes in the time-honored conception of the part. The only noticeable one was the awakening from the sleep-walking scene and the swoon that follows, all taking the place of the quiet withdrawal from the stage while still asleep. That it adds a new opportunity to the part is beyond doubt, but whether it is justified by the situation or not is the question, or may well be. The support was all that could be asked, Frederick Paulding and Milnes Levick being particularly fortunate in winning the favor of the audiences. The latter part of the week was taken up by the Salsbury Troubadours, and while business has been such that they cannot complain, I am inclined to think that the audience, forced to listen to their play of Three of a Kind, have some reason to make their plaints public. It is certainly the worst vehicle in which I have ever seen Salsbury, Webster, McHenry and the other good people of the co. I remember when they had to paper their houses while playing The Brook, and I am afraid they will have to do the same again if they don't discard or improve the present incumbrance. The managers now announce in quick succession Michel Strogoff, Lawrence Barrett, Emma Abbott.

Pence Opera House (Fleming and Wood, managers): Has had a somewhat checkered career of late, which the good business done by the female minstrel co. has hardly tided over. A new attraction, however is promised for this week—the Acme Specialty co., which I trust will improve the outlook.

Theatre Comique (W. W. Brown, proprietor): The usual variety business by a good co. has drawn comfortably filled houses throughout the week.

Items: Last week Mr. Paddock, the husband, and Mr. Mitchell, the brother of Maggie Mitchell, made an assault upon the editor of the *Hotel Gazette* and gave him a severe drubbing for some objectionable remarks he had made about Miss Mitchell in his publication. The matter seems to have settled itself, as I have heard nothing of it for a week.—A Mr. Archer, who came here from Chicago to play in the stock of the Pence Opera House, made a bad break in the minstrel show the evening of the 25th. Having a claim against the management which they could not agree upon and would not settle. He caused an attachment to be put upon the curtain, and as a result it could not be raised in time for the performance. The crowd broke up things somewhat in the neighborhood of the box-office, and a pistol-shot was fired; but order was finally restored and the performance postponed until some future time.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Salsbury's Troubadours, in Three of a Kind, Oct. 27, 28, 29, drew good houses. They gave a very laughable and enjoyable performance. Nellie McHenry is vivacious, sprightly and attractive in the role of Dollie Dashwood. Nate Salsbury is very comical as Jack Potts. Josie Langley was good in the part of Dainty. John Webster and W. S. Daboll were good in the parts of Bob Flush and Phil Straight. Margaret Mather, 30th, 31st, 1st and matinee, presenting Romeo and Juliet, The Hunchback, The Honeymoon and Macbeth. Large and appreciative audiences, including the elite of the city, greeted Miss Mather. The first performance of Romeo and Juliet ever seen on the St. Paul stage. Miss Mather's Juliet was a fine conception—an artistic and admirable portrayal, evidencing careful study and a marked improvement in the lady's reading and acting, eliciting enthusiastic applause and numerous calls before the curtain. As Julia, in The Hunchback, Miss Mather is brilliant and captivating. In the role of Lady Macbeth Miss Mather displayed forceful dramatic power. Miss Mather's Juliana met with marked recognition. The leading support is exceedingly good. Milnes Levick, a thorough good actor, as Mercutio and Master Walter deservedly shared honors with the star. Mr. Levick is a great favorite in St. Paul. Frederick Paulding this first appearance in this city, made a very favorable impression, finely sustaining the roles of Romeo and Sir Thomas Clifford. Kate [illegible] and Mrs. Carrie Jamison, Watson Davidge and W. V. Ranous admirably sustained their several roles. Haverly's Michel Strogoff co., week of 3d.

Olympic Theatre (Edwin P. Hilton, manager): Attractions week 27th: Sol C. [illegible] in the drama, Jesse and Frank James, supported by the regular co. Also Teutonic couple, Clark and Edwards; Annie Hindle, the Apollo Brothers, as the Dude, and Minnie Lewis. Fair houses.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Oct. 27, Mattie Vickers in Jacquine. Second appearance here. Fair house. Support very good. Newton Gotthold in Mizpah, Oct. 30. Gave good satisfaction to a poor house. Lizzie Evans, 7th.

MISSISSIPPI.

MERIDIAN.

Graves and [illegible]'s Chicago Comedy co., began a week's engagement, Oct. 28, playing to packed houses. Managers report business unusually fine.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Brooks and Dickson's Romany Rye co. No. 2 opened for one week Oct. 27 to a [illegible] house. The house was well-filled throughout the week. Walter L. Dennis gave a very good presentation of the gypsy gentleman. Victory Bateman made an excellent Gertie Heckett. Mrs. W. G. Jones' Mother Shipton was well received; also C. W. Butler's Boss Knivett. The scenery was fine and was well handled. The Hanlons appeared in Le Voyage en Suisse 3d to an excellent house.

Items: Just a day or two before the Romany Rye co.—which is Brooks and Dickson's original No. 1 co., under the management of Sheldon Bateman—opened at the Gillis an ad. inserted by the management of the Coates' Opera House appeared in the morning papers, stating that the original Brooks and Dickson's Romany Rye co. would appear only at the Coates as a [illegible] in the season.

SPRINGFIELD.

Opera House (Charles L. [illegible], manager): [illegible]

JOPLIN.

Joplin Opera House (H. H. Haven, manager): [illegible]

ST. JOSEPH.

Tootle's Opera House (C. P. [illegible], manager): Robert McWade in Rip Van Winkle, Oct. 27. Business good. Joshua Whitcomb came to very large business, and added to his already many admirers. Co. in support strong. Barlow and Wilson's Minstrels, [illegible]; Fun in a Photograph Gallery, 13th; Planter's Wife, 14th and 15th.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): A large audience greeted Robert McWade in Rip Van Winkle, Oct. 30, and were in the main well pleased with the performance. [illegible] Bunch of Keys [illegible] Louis Aldrich in My Partner is booked for 12th.

MONTANA.

BUTTE CITY.

[illegible]

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Latter half of last week Queena occupied the boards and gave satisfaction to very fair audiences, who expressed themselves highly pleased with the performance. Rose Keene, Lottie Church, Mason Mitchell and Dord Davidson filled their parts in a highly creditable manner, and were well seconded by the remainder of the co. Monday evening, 3d, A Midnight Marriage, a romantic drama of the sixteenth century, [illegible] house. William Redmund and Mrs. Thomas Barry in the leading roles evoked considerable applause [illegible] the week. The supporting co. was very fair, Messrs. Owen and Sprague deserving special mention, as also Fannie Savage and Augusta Van Doren. The costumes were very pretty and elaborate and the scenery and stage setting in keeping. It remains three nights, to be followed last half of week by [illegible] the Garden Wall.

Items: Business Manager [illegible], of the Academy, expresses himself as highly pleased with the result of his labors so far this season, and says that it has greatly exceeded his expectations. Nearly every co. playing at this house has made money, while none has lost any. The house is neat and comfortable and holds [illegible]. The managers have arranged [illegible], which is a marked improvement over last season, and now that the political excitement is about over, a good attraction will at any time fill the house.—Washburn's Museum and Menagerie will open Saturday evening, and as many needed improvements have been made in both the interior and general appearance of the house, it will no doubt prove a profitable investment.—The Academy orchestra receives nightly applause.

NEWARK.

Grand Opera House (Leonard Grover, manager): Bartholomew's Equine Paradox did excellent business all last week.

Park Theatre (Leonard Grover, manager): The Wallack co. came Oct. 28, for five nights, in Lady Clare and Moths, to fair business. Sophie Eyre [illegible] herself in popular favor by excellent acting. Kiralfys' Sieba will open 4th, for rest of week.

Newark Museum (E. W. Palmer, manager): The attractions this week are [illegible] fat boy, Little Fina, the child snake-charmer; [illegible] Devere, change artist; Madame Hyams, the bearded lady; Prof. Harry Vaughn, animal mimic; [illegible], contortionist; Maggie Mason, midget; the [illegible] Irish sketch artists; [illegible]; A. C. Morton, Dutch comedian, and Dick Turner.

Newark Opera House (Fred. Waldmann, manager): For this week [illegible]'s New Enterprise will be presented.

Item: Unable to procure a suitable hall here, the Newark Harmonic Society talk of securing Steinway or Chickering Hall in your city for the presentation of oratorios.

PLAINFIELD.

Music Hall (Craig A. Marshall, manager): Madame Janish failed to appear Oct. 30. Alleged counter-sickness. But 150 seats had been sold, and the prospects for a house were not encouraging. Beggar Student Thompson's New York co., 6th.

ORANGE.

Music Hall (G. P. Kingsley, manager): Neil Burgess presented Vim to a small audience 1st. Mark Twain (S. L. Clemens) and G. W. Cable, 6th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): The first half of last week was barren of events, owing, as before stated, to the failure of Messrs. Williams and Tillotson to produce Queena. Beginning Thursday evening, John T. Raymond appeared for an engagement of three nights and Saturday matinee. The houses during the engagement were fairly large, and on Saturday evening, the benefit performances under the auspices of one of the Grand Army Posts of the city drew out the largest audience of the engagement. For Congress was seen for the first time here on Thursday evening, and proved to be a suitable vehicle for the delivery of the star. Its dramatic and literary merits, however, are infinitesimal, and the supporting co. was seen to grapple ineffectually with the generally stupid lines. Raymond has all to himself whatever there is of good in the comedy, satire, or whatever it may be properly styled, and the rest of the characters are merely utilized in a sort of filling-out process. The same piece was given again on Friday night, followed by Colonel Sellers at the matinee Saturday and Paradise at the evening performance. Arthur Rehan's [illegible] co. is booked for Monday and Tuesday of this week, followed by Brooks and Dickson's La Charbonniere.

Royal Museum. A large variety bill, followed by Mahoney's Picnic, has attracted the usual large audiences, with standing-room nightly at a premium. This week, The Boarding School co., headed by Lottie [illegible].

Items: Daniel Bandmann is announced to appear at the Museum week after next.—James Morrissey was in town last week attending the interests of La Charbonniere.—Bad for the theatres, a new roller-skating rink now in process of erection.—A few Albanians, myself among the number, went up to Troy last Monday evening to hear Theo in The Pretty Perfumer. The audience was apparently well pleased, and well it might be, for it surely had never seen anything to excel the acting of this charming little French woman in the line of opera bouffe. The Troy dailies, with their usual enterprise, condescended to notice the performance to the extent of two or three lines each, and in one instance, perhaps, to the extent of half a stickful.—Col. John [illegible], of the Royal Museum, has changed his [illegible] and does not go with Pauline Markham, as previously announced.

BUFFALO.

Academy of Music (Meech Brothers, managers): John T. Raymond's three nights engagement last week was a very good one. For Congress proved amusing. The political points especially affecting the sympathetic minds in the audience. In Paradise was given the last night. Hazel Kirke concluded the week to medium business. Annie Russell's part of Hazel Kirke was taken by Genevieve Stebbins, the former being too ill to appear. Mr. and Mrs. Florence begin a three nights' engagement, 3d. The Honorable [illegible] Slote and election returns Tuesday night. Joseph Jefferson, who

[CONTINUED ON EIGHTH PAGE.]

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Paxton, George
Parr, Helen
Rice, Peter
Ross, F. McC.
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Reynolds, Victoria
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Rogers, ——
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Sutton, Miss Nellie
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Webster, A. C. (2)
Watkins, H. D.
Woodthorpe, Miss G. (2)
Wells, Gerard (2)
Waters, Lizzie
Withers, Prof. I. G.
Wilson, Ali.
Wagner, Mr.
Washburn, Man'g.
Wilson, Rose
Wheatcroft, Nelson

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Now for a Revival.

The agony is over. The voices of the actors, which have been drowned for weeks in the political din, will again assert themselves and be heard in the land. In the annals of American politics there has not been a bitterer or more absorbing campaign, nor one which has exerted a more disastrous effect upon all kinds of business. Theatricals have suffered with the rest, of course, but we doubt if the stagnation has been so complete in this quarter as in mercantile circles. But the tension is relaxed, the fever has subsided and for another period of four years the political bogey will be hid out of sight and confidence restored. Hail we the making of a constitutional amendment, the term of office for the Nation's Executive would be extended to at least twice the present duration. It is a vast mistake to upheave the entire country at brief intervals and cause a temporary paralysis of all branches of business within its confines.

For a few days to come the victorious party—there seems to be considerable doubt at present which this may be—will indulge in crowing, while the defeated faction will sulk over its defeat; but there is no question that the public will then resume its ordinary, everyday habits and turn again to the play-house for that relaxation and amusement of which it maintains a monopoly. Probably next week business will begin to brighten. In this city particularly improvement may be confidently expected. As if to celebrate the close of the political strife, on Monday a horde of big attractions will rush in, great stars of tragedy, opera and the emotional drama bursting upon us with their dazzling radiance. Let our managers take heart. Good times are speedily at hand.

Humoring the Dear Public.

We do not believe in quarrelling with the public for its peculiarities of taste, but it is amusing to watch the manner in which it takes up one sort of play, only to throw it away shortly, as a child discards a toy which has lost the power to amuse and grabs at another.

Just now the rage is for burlesques, farcical comedies, and absurdities which are neither fish, flesh nor fowl, inasmuch as they cannot be classed as comedies, although they are a trifle superior to the sketches of the variety stage. Extravagant fun, horse-play, acrobatic dancing and songs of the "popular" variety are what the patrons of our places of amusement demand at present. Anything that tickles their sense of the ridiculous, no matter how frivolous or silly it may be, is pretty certain to achieve success.

There was a time, when the intense productions of the French dramatists flourished on our boards, that people actually went to the theatre to shed tears. But crying has gone out of fashion—laughter is the order of the day. And our managers, in supplying that which the public crave, simply consult their best interests. The managers do not lead—they follow.

THE MIRROR, in its mission of reflecting the happenings of the dramatic world, does not question the right of the supporters of the theatre to exercise eccentric inclinations to any extent, but it would not be sorry if they should for a change indulge a fancy for works of a more dignified and elevating type.

He will Try it Again.

Mr. Wallack has been accused of playing foreign dramas to the exclusion of American works. The accusation is not without foundation, but we are convinced that in preferring English plays which have already scored successes to untried pieces by native authors he has been actuated by no motives except those of business policy. The plays of the latter class which he has from time to time produced have almost without exception met with failure while the imported article has been the means of bringing profit and renown to his theatre. This does not prove that the American drama is an undesirable speculation or that the American dramatist is undeserving of encouragement. It goes to show rather that Mr. Wallack's judgment in these cases has been in error, for have not other managers who have selected such native products as are commendable found them commercially valuable?

Mr. Wallack begins his season with a piece by Robert Buchanan, which has already been reported as an adaptation from a French play written many years ago. Mr. Buchanan partly acknowledges his appropriation; he has not the courage or wisdom to confess the whole theft, because in doing so he would belie himself, having sold the drama to Mr. Wallack as a strictly original composition. After this affair is submitted to the public and runs it course the manager will try Henry Guy Carleton's new play, which is both American and original. Whether it fails or succeeds we will feel grateful to Mr. Wallack for having, despite previous unfortunate experiments, again ventured to intrust his admirable company with a work by one of our own dramatic writers.

Favor the Best.

There is a tendency just now in theatricals against which all who are its true friends and promoters should contend with might and main. It has become too much the custom of the times to run with the hounds and allow the hares to get away.

In other words the encouragement bestowed on actors and dramatists in pursuing paths that diverge from the true demands of the drama and contribute to iteration and length of life for performances which would soon drop off if left to their inherent weakness. The favor bestowed on these is given solely on the ground of (so-called) success such as might be awarded to the heavy watering of stock by a Wall street manipulator or to the retail grocer who most ingeniously adulterates his sugar.

A certain license may be allowed the playwright and manager in conforming to certain caprices and fancies of the public, as in the case of bonnets and sacques or gowns; provided the limits of decorum and good taste are not overstepped. The line will of course be drawn at different crossings by different judges and at different times. The "Mother Hubbard" is supposed to demand censure from its extreme personality; so there may be one or two murders too many in a melodrama.

Apart from leniency to casual departures from the right line, we claim that the Theatre should offer to the community a standard excellence, however varying in form, always true to the verities of character, costume and human nature—so that it may be confidently referred to as a permanent authority on all questions which fall within its precincts. On the stage all such questions should be determined in favor of the higher examples of sense, sensibility and truth of delineation; and in that direction should all the adjuncts and equipments of the drama incline.

Personal

DONNELLY.—If there be anybody who is ignorant of the fact that John F. Donnelly of the Bijou Opera House is a handsome man, let him inspect the portrait printed above and acquire some very desirable knowledge. Mr. Donnelly is as truly good as he is truly handsome, and his amiability is an attribute which other business managers might cultivate with good results.

HAVERLY.—J. H. Haverly arrived from England on Sunday.

WELBY.—Bertha Welby is reported to be recovering from her recent illness.

LEWIS.—Jeffreys Lewis will probably arrive in San Francisco in another fortnight.

SEYMOUR.—William Seymour has engaged as stage manager of the Lyceum Theatre.

CHASE.—Arthur B. Chase is said to have secured a Baroness to take the place of Rhea.

GORDON.—Amy Gordon has been singing for over one hundred nights in opera in Chicago.

ANDERSON.—Mary Anderson's Juliet has captivated London, according to cable reports.

MACKAYE.—Steele Mackaye left for Chicago on Tuesday to take a look at McConnell's Theatre.

WARD.—Genevieve Ward will revisit America next Spring, and tour the country to San Francisco.

SHOOK.—Sheridan Shook has returned to town for the Winter. His health is better than it has been for years.

FOSTER.—Evelyn Foster, of the Stafford-Foster company, has been ill in Canada. For some time she was unable to act.

DORNEY.—Richard Dorney is now the business manager of Daly's Theatre, attending to the duties formerly assumed by Mr. Duff.

BARRETT.—It is hinted that the tragedian has become a grandfather by the arrival of a first-born to the Baron and Baroness Roeder.

COX.—Douglas Cox, Secretary of the London Authors' Society, is on a visit to the Metropolis. He is a brother of Hart Conway.

MAGUIRE.—On Sunday last Treasurer Maguire, of the Fourteenth Street Theatre, was quietly married. The bride is from San Francisco.

WEED.—Harry F. Weed writes THE MIRROR to say that he has not given up the management of Fred. Warde, as has been reported.

REYNOLDS.—Walter Reynolds has been engaged for Mortimer Mumberford in Confusion by Nat C. Goodwin. He opens in Chicago on the 17th inst.

THORNTON.—Frank Thornton, now playing the Private Secretary at the Madison Square, has decided to remain in America and will send for his family.

RISTORI.—The usual amount of gush was indulged in over Ristori's arrival. She was attended by her husband, son and daughter, and several servants.

VANONI.—Marie Vanoni proposes to star next season in a protean musical comedy.

BOWERS.—Mrs. D. P. Bowers has lost none of her powers as an actress during her recent retirement from the boards. Her acting in La Charbonnere is highly praised.

WARDELL.—Estelka Wardell has been specially engaged to play the leading part in Stella with Kiralfy Brothers at the Academy Music, Philadelphia, for five weeks.

STANHOPE.—Adeline Stanhope has left the city with the Ivanoff company. She will return in ten days to play in the Clancarty matinee performance at the Madison Square.

GERARD.—Naive Miss Gerard told Eric Bayley that he needn't worry about her back salary; he might compromise by paying her board bill, which was double the amount.

BELASCO.—David Belasco left the Madison Square Theatre on Friday night, and began work at the Lyceum School on Saturday. The Mallorys desired to retain him, but he would not stay.

DONNELLY.—The marriage of Manager Donnelly, of the Bijou Opera House, will take place within the next few days. The bride-elect is Miss Josie Hanley, a member of the profession.

DOLARO.—Madame Dolaro indignantly repudiates the silly report in a morning paper that she was engaged as an understudy at the New Park Theatre during the run of The Grand Duchess.

SAMUELS.—Ray Samuels, formerly leading contralto with the Wilbur Opera company, will in future have that position with the McCaull companies. She joins the Falka company next week.

RUSSELL.—On Sunday Annie Russell, of the Hazel Kirke company, was married to William Prestbury, and has temporarily retired from the stage. Genevieve Stebbins is her substitute as Hazel.

FROHMAN.—Upon retiring from the Madison Square Theatre, Daniel Frohman will make an extended tour of Europe before again re-embarking in business. He has earned a rest, and probably needs it.

BARRETT.—Wilson Barrett will very probably visit America next season, under the management of Abbey and Schoefel. The repertoire will be Hamlet, Chatterton and Claudian. He will bring his own company and scenery.

PLYMPTON.—Eben Plympton resigned his part in Clancarty, which was to have been produced yesterday afternoon at the Madison Square, with Harriet Jay as the star. He had a disagreement with the lady at rehearsal.

VALLIERE.—Florence Valliere, the soprano, has been engaged by Koster and Bial to appear next week in selections from Suppe's Seven Maidens. Miss Valliere is a gifted linguist; she sings in five languages. She is young and pretty.

WILSON.—Francis Wilson is undecided as to next season. He intended taking out a burlesque company, but came to the conclusion that the cares of management were too great. For the present he will remain with McCaull. His recent trip to Europe benefited him greatly.

MAYER.—Marcus Mayer is in town arranging preliminaries for the Irving engagement. He has surveyed with satisfaction again and again a line of District messenger boys who were employed by speculators to stand in the lobby of the Star Theatre and await the opening of the sale of seats for the Irving season.

ELTON.—William Elton writes to a friend in this city that he is dissatisfied with his engagement under John Hollingshead. He wishes to return to this country, and will accept the first good offer that is made him. Mr. Elton is a very clever burlesque comedian. He would be invaluable in a company like Miles and Barton's.

LUCETTE.—The pretty face of Madeleine Lucette, one of our most charming comic opera prime donne, ornaments the title-page of THE MIRROR. Miss Lucette has won her reputation here by sound work, unaided by illegitimate advertising or any of the eccentricities many artists deem necessary to achieve success.

MORRIS.—Clara Morris last week received an offer from Henry E. Abbey to play during Easter week at the London Lyceum Theatre; but, owing to the fact that Manager Goodwin had her booked in this country until a later date, she was compelled to decline. However, she will sail for London immediately after the close of her American season.

GALTON.—Susan Galton, a one-time popular prima donna, has arrived in New York from San Francisco, and will probably soon re-enter the profession. Mrs. Thomas Whiffen (Blanche Galton) is her sister, and the two used to sing together in light opera, assisted by Mr. Whiffen. The sisters married a dozen years ago and their paths diverged.

DAVENPORT.—Fanny Davenport arrived in town on Monday morning. Miss Davenport will rest during the week, preparatory to beginning her engagement in Fedora at the Fourteenth Street Theatre next Monday. On that occasion she will display a series of new and magnificent toilettes which have been made for her by the leading [illegible] of the city.

LEARCK.—George Learock, whose manly impersonation of the leading role in Mrs. Henderson's Claire and the Forgemaster is well remembered, and which received the unanimous commendation of the metropolitan press, is at present in the city. Mr. Learock's work in Claire was a surprise, and at once placed him in the front rank of available leading men.

CURTIS.—M. B. Curtis closed at Louisville on Saturday night with Spot Cash and arrived here with his company on Tuesday morning. He says that he has done, probably, the best business of any company on the road, as his net receipts for the past eleven weeks amounted to nearly $15,000. The company rests for this week, and opens at the Arch Street Theatre, Philadelphia, on next Monday night.

By the Wayside.

Little domestic pieces are often acted by the wayside, while the great melodramas of the day are rushing by at the top of their speed, in the streets and market-places.

The minor performance often presents a genre picture whose colors are so modestly bright and the composition so well developed as to attract its share of attention and to furnish not a little amusement.

In that nature our readers may recall a cartoon which appeared some time ago in one of the comic papers which represented at one view, somewhat in the French style, two apartments, the one directly over the other: the lower exhibiting a kitchen with an aged female on her knees scrubbing the floor, while in the upper a young lady, sumptuously appareled, sat at a piano with her mouth stretched to its utmost width, pouring forth the affecting ditty, "Who Will Care For Mother Now?" to the intense admiration of a by-standing dude. The observer could not fail to note a considerable resemblance in the features of the two females.

Such is life. And this pictorial anecdote is reproduced in an incident of real life which befell in one of our courts the other day. It occurred in a marital collision at the Tombs, in which the husband charged to his wife's face "You don't know even how to cook soup," and he further on inquired bitterly, "Did I marry you to sit in the parlor all day and play the piano?" The lady's answer was pertinent: "What did I marry you for, anyway? To work? I would have remained single if I had known that. You said if I would be your wife I could sit in the parlor all day and play the piano, and I am going to do it!"

The young wife's method of closing up the mother-in-law question is equally summary, for when her spouse in his agony exclaimed, "It serves me right; I married you against the wishes of my mother," her rebutter was pointed: "Didn't his mother have a cheek? She came to my house to teach me how to cook. I gave her a piece of my mind and she can't come to see me again."

The little domestic drama is closed; the climax is admirably arranged, and we can recommend it as an excellent model to the resident dramatists. If the spoiled young wife didn't know how "to cook soup" she certainly was an expert in giving a mother-in-law a "hot souse."

Boucicault—1841-1884.

To day is the forty-third anniversary of the production of London Assurance at Covent Garden Theatre, London. When produced, its author was a youth verging on the twenties, and his name was announced as Mr. Lee Morton. The play took the town by storm, and the fashionable people flocked to the theatre to view their foibles and follies as depicted by the players. It made the author famous, and his personality was no longer permitted to sink itself under an assumed name. From that time until the present Dion Boucicault has held the lead in the ranks of modern playwrights, and has been a leading actor and manager as well. He has stood the attacks and drunk in the praises of nearly two generations of critics.

The coincidence is worth noting that this (Thursday) evening, at McVicker's Theatre, Chicago, Mr. Boucicault will present, for the first time on any stage, his latest play, Robert Emmet. Special scenery, new costumes and effects have been prepared, while a fine cast has been selected for the interpretation. The part of the hero has been intrusted to Joseph Haworth, and Mr. Boucicault, his son Dot, daughter Nina, Donald Robertson, and others appear in support.

Mr. Howard's Stray Opinions.

Young Mrs. Winthrop is in rehearsal at the Court Theatre, London. The author, Bronson Howard, writes that he is superintending its production, and has secured a strong cast. Lydia Foote will play Ruth, Mrs. John Wood, Mrs. Dick; H. B. Conway, Douglass; Arthur Cecil, Buster, and Marion Terry, Constance. His new play to follow it is nearly ready, but he has not named it. Mr. Howard is in excellent health. He says Wilson Barrett's Hamlet is an entirely new reading of the character, and provokes great opposition as well as much approval. It is the town talk, and Irving is forgotten in the wrangle.

Letter to the Editor.

MR. HOEY'S PLAYS.

NEW YORK, Nov. [illegible], 1884.

Editor New York Mirror:

DEAR SIR: In your last issue but one you spoke of the existence of certain complications between James M. Hardie and myself in reference to my play of The Corsican.

I know of no such "complications." There are none, for he owns no interest, title, claim or right in any play that I may have written, translated or adapted. By publishing this you will oblige

Yours truly, GEORGE HOEY.

The Usher.

The preparations made by our managers to give the returns on election night did not succeed in enticing the public into the playhouses. In the suspense pervading all quarters the theatres were forgotten. The bulletin-boards and stereopticons were watched by thousands, who thronged the streets and stood patiently in the pelting rain. Under these abnormal circumstances it is not remarkable that the managers felt blue. However, the losses of several will be covered by successful election bets. There was a large amount of money wagered by theatrical people on the result. Andrew Dam, Jr., was among the heavy investors around the Square. It is said he laid between ten and twelve thousand dollars on one of the candidates. In Boston the energetic Fred McClov, Mr. Sanger's agent, worked a couple of good political schemes which brought ducats to the Bunch of Keys manager. On Monday he skilfully insinuated in the newspapers that Mr. Blaine would occupy a box during the evening. Mr. Blaine was reviewing a procession at the time, but many curiosity-seekers visited the Park Theatre in the hope of seeing him all the same. On Tuesday night a real telegraph office, with an operator, was located on the stage in the hotel scene, and as the returns arrived over the wire they were given to Landlord Snags (Mr. Bowser), who read them off to the demonstrative audience, interspersed with pertinent gags. This is probably the neatest plan yet devised for doing this kind of thing.

* _ *

Mary Anderson's Juliet never set our public wild, but it is easy to see why it has wrought enthusiasm in London. Since Neilson passed away there has been no actress on the English stage as suitable for the character of the fair Capulet, and therefore Miss Anderson was in a position to profit by the absence of rivals. Moreover, the play has been superbly put on at the Lyceum, with picturesque and archæologically accurate scenery and dresses of the richest description. The designs for the scenes and costumes were drawn by Lewis Wingfield. Joseph Brooks tells me that he has retained this gentleman to do similar work for his revival of The Comedy of Errors, with Robson and Crane as the two Dromios, next season. "I never realized the spectacular possibilities of the piece," said Brooks, "until I saw a production of it in Liverpool four years ago, which Wingfield supervised. There was a splendid processional pageant and stenic effects of a beautiful kind." From this and other indications I judge that the managers believe the public will only receive their Shakespeare cordially now when he is sewed up in Irvingesque style.

* _ *

The production of John Logan at the Third Avenue last week gave rise to the report among people unacquainted with the facts that McKee Rankin and Joaquin Miller had settled their differences and buried the hatchet forever. I regret to say, in the interests of universal peace, that the rumor was groundless, the feud between the actor and the author having abated not one whit in bitterness. Somebody asked Rankin about it the other day and he became wrathful: "I never will settle the quarrel," he exclaimed. "Miller is a plagiarist. I wouldn't let him enter my theatre. I didn't negotiate with him about the play John Logan. It was played by Evans and Mordaunt. I presented them precisely as I would any other combination."

* _ *

The firm of Donnelly and Kerker, which gave English opera so satisfactorily at the Bijou last Summer, is likely to be reorganized again next June. Donnelly tells me that he has had an offer to present this sort of entertainment in Cleveland at a leading theatre, with the privilege of using a garden for the performances if the weather becomes too hot for indoor work. It's a long way ahead, but Donnelly is far-sighted, and as he expects to make his fortune in the theatrical business some day, he will let no opportunity slip by to further his very reasonable ambition. Donnelly, by the way, anticipates securing the nest-egg for this treasure by his benefit on Sunday next. He counts on a $2,000 house, and he has let so many hats with his myriads of friends on that figure that if he loses, his share of what's left when the obligations are met won't suffice to buy champagne and sandwiches for the artists who volunteered.

* _ *

While Clara Morris will never be an entirely well woman, her friends are nevertheless delighted that she has latterly given encouraging signs of enjoying better health than usual. For instance, last week she acted seven times in Brooklyn, playing both afternoon and evening on Saturday. The performance of Article 47—an arduous play for the star—ended at eleven o'clock Saturday night, which shows Miss Morris' improvement better than anything else, as it is ordinarily her custom to keep an audience waiting, while she takes long rests, until near midnight. Manager Goodwin says Miss Morris has not played more than six times a week in a long while before the Brooklyn engagement.

* _ *

Lotta is playing a tremendous engagement in Philadelphia, where she is very popular. On Saturday the two performances drew $3,200. The receipts for the matinee were $1,800, and there were not, all told, fifty men in the audience. As Gus Pennoyer puts it, "Lotta is the women's pet—they love her." The vaudeville, Nitocthe, has made a great success in the Quaker City. Next week the favorite star begins a four weeks' engagement in Boston at the Park Theatre, which, by the way, is her own property. Musette will be the opening bill, Nitocthe to follow later. In common with thousands more of Lotta's admirers, I am gratified to note the triumphs she is achieving after her absence abroad. She is a good woman and a clever little actress, so she deserves all the cordiality her country people continue to extend to her.

The Fund Benefit.

On last Thursday afternoon the Actors Fund Benefit Committee met at the offices in the Theatre Comique. Messrs. Palmer, Colville, Miner and Poole were present. A long discussion took place over the arrangements so far made for the Benefit, and on other propositions in regard thereto. Mr. Palmer's programme, which has been adopted, consists of the following:

That four performances shall be given. One on Dec. 4, one on Jan. 24, and one each in the months of February and March. The attractions to be classed as below:

1. A "legitimate festival," combining the support of as many of the prominent stars as possible; to be held at the Academy of Music.

2. An entertainment of comedy-pieces solely, by the members of the principal stock companies; at Wallack's Theatre.

3. A grand operatic performance at the Metropolitan Opera House.

4. A monster variety entertainment, composed of the shining lights of that branch of the profession; at Niblo's Garden.

It is considered that such a course will be more profitable to the Fund and be better appreciated by the public. All the entertainments will be matinees. Notices have been sent to all parts, and many managers and professionals who have hitherto held aloof are tendering their assistance.

In regard to the attractions it was stated that for the first benefit, on Dec. 4, Lester Wallack and Fanny Davenport had kindly volunteered their services as Charles Surface and Lady Teazle. John Gilbert will play Sir Peter and Frederic Robinson will be the Joseph Surface. Efforts are being made, with every hope of success, to secure Edwin Booth, Henry Irving and Ellen Terry. John McCullough will appear if he is in the city; if not, he will send a cheque.

Managers Poole and Gilmore offered the use of Niblo's Garden for the variety performance, and it has been accepted.

Since the weather has become colder, Assistant Secretary Baker has received an increased number of applications. Speaking of the misery and poverty among the poorer actors this season, he said:

"Being an old actor and manager, I am familiar with the improvidence of actors and their helplessness in hard luck. There are some actors who will not work until they are compelled to. No one has any idea of the misery in the lower ranks of the profession. Yet some managers readily hand out ten dollars or more, which they know will be squandered, and these same sneer at the Fund. I hope all will interest themselves actively in the Benefit."

The Milan Opera Company.

There was a report current yesterday that the Milan Opera company had disbanded, which arose from the postponement of the Tuesday night performance. A MIRROR reporter called upon Thomas Maguire at the Star Theatre and learned that, as prospect of a good house on that night was very small, it was decided not to open. Said Mr. Maguire:

"It has been profitable, and we would continue the season but that Mr. Irving is due. On Monday we open in Washington, and then keep on the road, playing all the large cities where dates can be had. When we see a favorable opportunity to again drop into New York we will do so, but I do not think that three grand opera companies can make profit at the same time. As for Mapleson or anyone else inducing the artists to leave our management, it can't be done, as we have treated them well. It is untrue that Cappiani and Sieni, the Italian managers, have sold out to us. Our last performance will be at the matinee on Saturday."

Mr. McVicker was rather surprised when approached upon the report as to Mapleson's designs, and said that it was news to him, and that if any advances had been made he had not been informed of them. Signor Giannini was found at Martinelli's, and in voluble Italian explained the situation and the probable ground for the rumor. He says that when he was in San Francisco, and before he had contracted his present engagement, his manager wrote to Colonel Mapleson seeking an engagement for him, but that there he put his fingers at his ears; he never heard anything from the Colonel and that no offer had ever been made to him to sing at the Academy.

The Wiry Wainsratta.

Wainsratta, the wire-walker, who is appearing at Koster and Bial's, is fond of a practical joke. The agent of the house tells of one he played on the proprietors of that house the other night which greatly amused the audience. When the time came for Wainsratta to make his appearance he could not be found. Search was made in all parts of the building for him without success. The stage manager was at length compelled to go to the front and announce that owing to Wainsratta's mysterious disappearance his act would not be given.

At this juncture an old and weather-beaten man, whose homespun clothes and muddy boots proclaimed him to be a New Jersey farmer, arose in the back part of the hall and cried:

"Let me go on the stage. I can do anything that Wainsratta does."

"Sit down!" cried some of the audience, while others shouted, "Give the old man a show."

The farmer walked upon the stage, threw his old hat in a corner and climbed out upon the wire. The audience gazed breathlessly as he tottered and seemed about to fall; but the old man recovered his balance and tripped lightly out upon the frail support. After much stumbling and shaking he threw off the old clothes and appeared in the costume of Wainsratta himself. Koster and Bial acknowledged the joke by a generous supply of Mumm's Extra Dry.

Mr. Ellis' Plays.

Den Thompson's new comedy of Rich and Poor, written for him by H. Wayne Ellis, is already in active rehearsal, and will shortly be produced. Mr. Thompson speaks highly of the play and says it promises to be a second Joshua Whitcomb in popularity. In it Mr. Thompson will be seen in a role hitherto new to the public in connection with this comedian. His name has been so associated with the humorous old Yankee farmer that probably the majority of his admirers will hardly believe him capable of anything else. But he is well remembered by his friends as an excellent Irish comedian, and it is in this style of character that he will be seen in his new piece, the title of which is an Irish-American stonemason—a whole-souled, humorous, but level-headed workman, who has something to say about bank defalcations, strikes and the house-instalment plan as it affects the workingman.

Mr. Ellis has also just finished a new musical comedy for Charles A. Gardner, entitled Hans Muller, the Wanderer, and is now at work upon a new comedy-drama for Carrie Swain, which is copyrighted as Sally in Our Alley.

Mr. Tayleure's Season.

Meeting the doughty manager of the Chanfrau company, the other day, he greeted THE MIRROR representative with:

"I owe you thanks for the telegram on Henry Chanfrau's debut and for the publication of my communication the week previous. The one advances the interests of my dead friend's son; the other gave me a chance to be heard in self-defence."

"How is young Mr. Chantrau doing, Mr. Tayleure?"

"Henry is doing very well, all things considered. I rejoice at the result. It opens a door to what I hope will prove a prosperous career. 'Twas I who first put him upon the stage—who gave him his first engagement as leading man—paid him the highest salary he ever received, and who now sets him up as a star—I, with the co-operation of his noble mother. She has acted with rare generosity. Her idea was first to retire upon the large fortune left her by her husband, but rather than ignore its obligations and leave the company out of employment, she consents to continue the season. That she will prosper I have no doubt. Heretofore I could make no effort to advertise her. I couldn't afford it. Now, with new plays and new efforts, we are justified in anticipating a renewal of her old success. Henry she puts on the road, gives him the play of Kit, assumes every risk, pays all expenses—even his hotel and other personal expenses—gives him one-third the profits and allows him $40 a week beside. I gave him the free use of my Kit cuts and lithos—all of which were bought and paid for by me—and my own managerial services, for my naked expenses, nothing more. Beyond that I won't take one dollar of compensation. His experimental season will end Nov. 17. Mrs. Chanfrau begins Nov. 17."

The Tayleure-Fulton assault-at-arms is evidently not going to drop out of sight. Shortly after the foregoing interview was had, the following hastily-written note was received at THE MIRROR office.

SING SING, CITY, Tuesday.

Editor New York Mirror.

DEAR SIR:—Hearing that an indictment had been framed against me in the Fulton affair, I hurried into town from Long Branch to confront any charge which may be made. Of course, I could easily have avoided the service of any process from the New York courts—could have dodged a requisition, or skipped away to Europe. To have done so, however, would have been to sell my manhood, and with God's help—and the aid of my cane—I will never do that. I shall present myself in the Court of General Sessions to-morrow, and if I can give bail will do so. If not, will accept with smiles the humiliation of an imprisonment rather than run away from an antagonist who, after boasting that he compelled me to cry for quarter, now resorts to the unmanly resort of an action at law. I write this in haste from the Post Office, in order that you may not be misled by reports—may know that I hurried here to self surrender—that I did not need an arrest to bring me face to face with a dishonorable accusation.

Thine, C. W. TAYLEURE.

Mr. Bayley's Collapse.

Much censure is heaped upon Eric Bayley for the manner in which he has treated his company. Salaries are greatly in arrears, and there is little prospect of their being paid. When joining the company, such members as questioned Mr. Bayley were led to believe that he had no end of capital, and many gave up other engagements, thinking they had secured a prize. One lady went at the expense of going to Baltimore to take Carrie Turner's place, and has received no salary whatever.

Bayley's real name is Breslin. His father is the proprietor of a hotel at Bray, near Dublin, which is a sort of watering-place. The father came to America about 1848, and accumulated money. Returning to his native soil, he built the hotel mentioned, and endeavored to enroll himself in the ranks of the gentry.

Pantasma.

The Hanlons and Manager Scott build high hopes upon their new spectacular pantomime, which is to open at the Fifth Avenue Theatre next Monday night. Edward Hanlon spent three months in obtaining the best pantomime talent in Europe. Among the artists engaged are: Louis Passarello, a Clown with a fine Continental reputation; Alessandro Angiolini, Pantaloon; Signor Lorenzo Catanio; Signora Rosina Marathi, Columbine; Signor Geronimo Pastorini, Harlequin, one of the best swordsmen in Europe; his combat with half a dozen auxiliaries will be a feature; Signors Pietro Maré and Adolfo Roccardi; Philip Power, English pantomimist with London and Paris reputation. The only speaking parts will be intrusted to Nat. D. Jones (Demon) and Kate Davis (Pantasma).

The hackneyed ballet will be dispensed with in Pantasma. A fine chorus of eighteen, engaged in Boston, will be substituted. The music is specially written by European composers, and will be a strong feature. The very elaborate Pantasma printing will be distributed throughout the thoroughfares to-day (Thursday).

Professional Doings.

—Louise Balfe has been engaged to create the leading part in a new play, The Convent.

—Sheridan Shook hurried around yesterday, making bets and taking odds on the probable result of the election.

—John Murphy reports that his starring season in his brother Joseph's play in the smaller towns has exceeded his expectations.

—An attraction is wanted for Nov. 18, 19, 20 (Fair week) at the Mannenger Opera House, Goldsboro, N. C. Opera is preferred.

—Milton Nobles opened in Butte City, Montana, Nov. 3, to a packed house, and the indications are that the houses will fall off but little during the week.

—The Galley Slave (the author's company) opened in Providence on Monday to a very large house. The play and company fairly enraptured the audience.

—Edward Henley, who came over with Moore and Holmes' Burlesque company, and then joined Eric Bayley's company, has been engaged by Wallack. He appears in the next play.

—Brooks and Dickson state that their enterprises are doing far better so far this season than they did last, and that both the Rosmary Rye companies and In the Ranks are playing to big business.

—Mr. and Mrs. William Peak, of the once-popular Peak Family, bell-ringers, are in destitute circumstances at Jamestown, N. Y. They are nearly eighty years old. They are anxious to enter some Home.

—Earl S. King, who is well-known to patrons of the New Park Theatre, is now business manager for John A. Stevens. He reports that business has not been satisfactory, but that Mr. Stevens has not lost any money.

—E. Van Veghten has received great praise during the run of The Beggar Student for his acting as Ouwenphein. He elaborated a small part until it attracted attention. He will remain with Manager McCaull all season.

—Sidney Barnes, who has been with Barry and Fay for some time past, is now open for an engagement. He reports that the company will not go out again before December, and only then if Fay is sufficiently well. Fay is at Hot Springs, and at last report was rapidly improving.

—Harry Sibbons and Wallace Jackson have signed with Lisa Webber and will play the burlesques of Aladdin, Babes in the Wood, and Orpheus and Eurydice in the museums throughout the country. Mr. Sibbons has rewritten these burlesques to fit a company of five persons. The season opens in Boston on Monday next.

—On Thursday last John Stetson informed Eric Bayley that he would not allow him to play after Saturday night, as business was very bad. Bayley closed his season on Saturday, and it is improbable that he will again go on the road. Florence Gerard severed her connection with the organization on the same day.

—John Gilmore is forming a stock company to open at Montreal on Nov. 10, playing Monte Cristo for three weeks. He says that he will not use Fechter's version, but one equally good. Jessie Deane, Harry Holton, James Bland, Josie Shepherd and others have signed with him.

—Arthur Wallack says that the new play (unnamed) will be presented on Tuesday evening next. Among those in the cast will be Osmond Tearle, Rose Coghlan, Flora Livingstone, Daniel Lawton, John Gorman, Herbert Kelcey, Edward Henley, Annie Robe, Harry Gwynette and Madame Pantzi.

—F. J. Healy was time MIRROR correspondent in Chicago, and now city editor of the Fort Wayne (Ind.) *News*, proposes to abandon journalism whenever he can secure a position as press representative or advance agent. He is one of the best writers that ever scribbled with pen for THE MIRROR's correspondence columns.

—Arthur W. Tams says that he has not left Miles and Barton, but that they have left him as they refuse to pay him his salary. He is at present engaged in organizing an English opera company, with Adelaide Randall as the prima donna, and Messrs. Appleby, Goddard, W. E. Taylor and others as subordinate luminaries.

—Election night drew the largest house of the season at the Jersey City Academy of Music. A Midnight Marriage was presented to standing room only. Election returns were thrown upon the curtain between the acts, and after the play was over the orchestra discoursed until 12 o'clock. Although there was much excitement, no disturbing was displayed.

—Colonel W. F. Mann, who was D'Oyly Carte's manager and the pilot of Gaiety White, is bringing Samuel Bernham, the reader, and Richard A. Proctor, the astronomer, over from England. They will arrive on Sunday next by the *Umbria*. Colonel Mann is also importing a Hungarian band, consisting of twelve men and two women, and has already engaged them to furnish music for four months of the season.

—An Irish play by Walter Reynolds, entitled Sweet Innisfail, has been purchased by Benjamin Magnley, which it is his intention to produce early in the Spring at one of our city theatres. It has already achieved a success in London, and a run of two hundred nights in Australia and New Zealand. As it introduces neither priest nor English soldier, it may well be termed an original Irish play.

—On Tuesday of last week the Society for the Prevention of Cruelty to Children served a notice on Harry Miner to withdraw the two youngest of the Gregg brothers from the stage, as they were under legal age. In the evening the patrons of the theatre expressed no small dissatisfaction at the performance as given by only three of the five that Mr. Miner was compelled to go on the stage and make an explanation.

—The matinee at the New Park Theatre on Thursday last, which served to introduce Anna Klein-Leathem, formerly an actress at the old Bowery Theatre, in the Bowery, was well attended, and proved a success so far as the play and the supporting company were concerned. Mrs. Leathem was not present for the sole reason; but her play, Retribution, has some merit, and several managers are desirous of securing it.

—At the Elks' Social, which will be held on next Sunday evening, an entertainment of more than ordinary excellence is promised to the invited guests, among whom Henry Irving will be found. The following have volunteered their services: Henry Pettingell, General Tearle, Con Sweet, Thomas Seavey, Thomas Keogh and Queed, Keller (the illusionist), J. H. Hewes, F. H. Sothern, Henry Perkins, J. Ernest Deering, Fred Bryson, Perkins Penney and Ruby Brandon.

—Through a blunder in THE MIRROR's correspondence columns, a wrong location was used for the opening of the new City Theatre at Brockton, Mass. Instead of "Opera House (H. L. Bryant, manager)," the heading should have read: "City Theatre (W. W. Crane, manager)." The blunder was emphasized by the fact that the opening of the new City Theatre, last week, was a gala day in Brockton, and was an occasion—as the bustle would write it—"long to be remembered."

—The National Theatre, in the Bowery, under Manager Hermann, is doing a large business. The programme this week opens with Frank Hilton, the comedienne; Rosa and Gentry in their songs and dances; Shy Ten Broeck and John Hembaw in the musical travesty entitled Deception; Harry Richmond in his songs and eccentricities, and winding up with Frank A. Tannehill in Benjamin's drama, A Daughter's Crime. The *pièce de resistance* announced for next week is the sensational drama, Escaped from Sing Sing, with C. W. Barry in the star part.

—The death of Joseph S. B. Knox, in Boston, last month, has not been noticed by the press. Mr. Knox and his wife travelled with various companies in the West for four or five seasons. Last year he was engaged at the Boston Bijou. His last appearance was in A Trip to Africa. He was a musician of much talent. He studied at the Boston Conservatory and then at London under Sterndale Bennett. Mr. Knox's compositions were chiefly hymns and sacred music. He was at different times organist of King's Chapel, Boston, and a church in Chicago.

—When the Elsler-Weston-Lee combination went to California they carried in their repertoire the Madison Square version of Called Back, which did not prove very successful. Fetch Weston has arranged to abandon that book and take J. H. Glenny's version. A company is now being organized. Lewis Morrison will be a member. The company will be rehearsed by David Belasco, who produced the Fifth Avenue play. It is probable that they will play at the Comedy Theatre during the season and hit for a run. It is claimed that Glenny's is the better adaptation, as it retains more of the effects described in the novel. The Mallorys will not interfere, as it appears the title cannot be protected.

—The six Leopolds sailed from Liverpool by the *Republic* on Tuesday with thirteen people in their train, and will open at the Grand Opera House, Brooklyn, Nov. 17. The Leopolds are a family of "acrobatic comedians," a la Hanlons, and are remarkably clever in all they do. They are announced as "living statues, flying waiters, acrobatic students, demon musicians," etc. The vehicle in which their special ability is displayed is called Frivolity. The stars are said to be wonderfully proficient in music. A feature of the performance is the personation of some of the statuary adorning the public buildings of Europe. The company will tour New England after the Brooklyn engagement.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

that are visited as in several seasons, will fill out the week.

Court Street Theatre (J. M. Hill, manager): Mlle. Rhea's reception Wednesday last, was financially flattering, the house being about all crowded. Artistically, the verdict was rather unfavorable to the usual efforts of the Frenchwoman. A Ring of Gold the last three nights of the week brought out fair audiences. Storm-Beaten is the attraction the present week.

The Adelphi (Joseph Lang, manager): Harry Richmond's comb. catered to fair houses last week, and are succeeded by Lillie Hall's Burlesque co.

Items: C. R. Frederick's, a Buffalonian, now with Barnum's co., met with a warm greeting from his friends here.—The Sunday Express devotes an editorial column to American drama. Bartley Campbell and Edward Harrigan should read it.

ROCHESTER.

Corinthian Academy of Music (F. H. Lehnen, manager): Storm-Beaten drew good houses the entire past week, and was received with liberal applause. The co., headed by Alexander Salvini, did nicely with their allotted parts. The scenery added materially to the success of the play. The attraction this week will be the production of [illegible]. The co. to interpret the text has been carefully selected. [illegible].

Grand Opera House (Philip H. Lehnen, manager): Hazel Kirke, with C. W. Couldock and Annie Russell, did a nice business the first half of the week. Miss Russell is rapidly making her way to the front, and ably fills the place so long occupied by the charming Effie Ellsler. J. K. Emmet filled out the week to good houses. Baker and Farron, 10th, week.

Item: The Dime Museum continues to draw fine audiences. The house is deservedly popular.

COHOES.

Opera House (P. J. Callan, manager): Gardiner's co. in Only a Farmer's Daughter, 1st, to very fair business but Sam of Posen did not fare so well. There is nothing startling in the co., but it gives a very even performance. Mr. and Mrs. Florence come 6th; Thompson's [illegible], 10th; Ivanoff, 13th; [illegible]; Davis' Dime Museum, 17th, week.

HORNELLSVILLE.

Opera House (Wagner and Reis, managers): J. K. Emmet, in The Strange Marriage of Fritz, to crowded house, Oct. 28. Mr. Emmet's work was liberally applauded; but the play was not liked. Support poor. J. J. Dowling, in Nobody's Claim, comes 14th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The past has been an exceptionally dull week. Joseph Murphy, who appeared Oct. 27 and 28, being the only attraction. Mr. Murphy appeared to very good audiences on both occasions. This week we are to have another lull until Thursday evening, when J. K. Emmet will open his three nights engagement. Indications are excellent for packed houses.

Items: Stewart's Dime Museum is doing well.—The attraction this week will be the San Francisco Opera co. —Colonel Keyes, of Manager Lehnen's staff, was in town for a few days the past week.—Bunch of Keys is down for three nights, Thanksgiving week.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Joseph Murphy in Shaun Rhue, Oct. 29, and gave a fine performance to a packed house. A Midnight Marriage, 6th; Ivanoff, 13th; Roland Reed, 14th; Mugg's Landing, 17th, 18th.

ELMIRA.

Opera House (W. E. Bardwell, manager): J. K. Emmet in his new play, the Strange Marriage of Fritz, delighted a small audience, Oct 27. Monster political parade the same evening.

CANANDAIGUA.

New Opera House (S. Kingsbury, manager): J. K. Emmet in Strange Marriage of Fritz, 4th, drew a large audience giving entire satisfaction. Baker and Farron, 17th.

Items: The paper is up announcing J. S. Murphy (Kerry Gow) at McKechnie's, 7th; Tavernier Comedy co., 10th; Bunch of Keys, 24th.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Herne's Hearts of Oak opened Monday night to a not overflowing house. The characters were very well taken, and Mr. Clarke received a good deal of applause. Eddie Fletcher was presented with a handsome diamond ring last week by his Harlem friends. Next week, Daniel Bandmann.

TROY.

Griswold Opera House (S. M. Hickey, manager): Theo's first appearance here, last Monday evening, was greeted by a large and brilliant audience. The Diva appeared in La Jolie Parfumeuse and greatly pleased her auditors. Mlle. Cecile Lefort was ill. Her place was acceptably filled by a member of the chorus. The house remained closed remainder of week. Only a Farmer's Daughter is billed for the first three evenings of the current week. Lillian Lewis as the star. Followed by Arthur Rehan's 7-20-8, which will appear Friday and Saturday. Bartley Campbell's Separation will be produced for the first time here 10th, 11th and 12th. William J. Scanlan appears 13th, 14th and 15th.

Rand's Opera House, (J. H. McGrath, manager): The Boston Ideals are announced for 10th and 11th.

Apollo Hall (James Hearne, manager): New faces: Gibson and Binney, Maurice Dickson, Nellie and Minnie Collins, Billy Hughes, Dick and Hattie Stewart, Mike O'Brien and Sadie McGill.

Grand Central Theatre (P. Curley, manager): This week, Ward and Mack, Georgia Parker, Sarsfield and Alden, Bessie Beach, Dick Baker, Kelly and May, with female minstrels.

Items: H. Barlow, in advance of Osborne's Oddities, spent a few days at his house here past week. In common with many others he has a new piece he is anxious to have produced.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Theo appeared in French opera to a fair house, Oct. 28. Ivanoff co., 10th; Boston Ideals, 12th and 13th, and Shadows of a Great City, 14th and 15th.

SALAMANCA.

Opera House (Hudson Ansley, manager): The Tavernier Dramatic co. presented The Ticket-of-Leave Man to very light business, 1st. Co. fair. Nobody's Claim, 14th.

NORTH CAROLINA.

RALEIGH.

Ford's Opera House (J. T. Ford, manager): Ford's Dramatic co., with Fanny Louise Buckingham and Blanche Chapman have been playing Green Bushes, Our Boys, etc., to fair houses. Miss Chapman became quite a favorite from the first. This ended Mr. Ford's engagement, which, I am pleased to say, was quite profitable to himself and enjoyable to our citizens.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Ford's Opera co. held the boards during the Fair, Oct. 28, 29 and 30, in Bohemian Girl, Girofle and Orange Girl. Excellent business. Crossen's Banker's Daughter co., 1st, to a large and appreciative audience.

OHIO.

COLUMBUS.

Comstock's Opera House (J. A. Comstock, manager): Hoyt's Rag Baby opened to a full house, Oct. 31, and played to over $800 Saturday night, against "the last grand rally of the campaign." The play is very funny and the co. excellent. Messrs. Daniels and Drew and Misses Deaves and Sanson are excellent leaders. Nothing booked this week. Glee Club Concert, 10th; Hazel Kirke, 13th.

Museum: Business has been very large. The current attractions are: Greeley Survivors, Seven Sutherland Sisters, Zeltner and Chrisdie's Humpty Dumpty, J. M. Wallis and Paul Stanley.

Items: A new variety theatre, the Gaiety, under the management of James H. Douglas, formerly of Cincinnati, opened 3d.—G. H. Jackson, advance of Bunch co., is in town waiting orders. The party closed till after the election; will probably reopen 10th.—Leavitt's Specialty co., Hyde and Behman Minstrels, Robson and Crane, Josephine Reilly, Barlow-Wilson co., Hanlons and Dan Sully's Corner Grocery (return date) will be the attractions at the Grand this month.—Charles H. Drew, the Tony Jay of the Rag Baby party, was married this Summer to Miss Dickson, the Willie of last year's Power of Money. Mr. Drew expects to go with a party next season on a three years' tour of the world.—Dion Boucicault will be at Comstock's 22d.

DAYTON.

The Grand (Larry H. Reist, manager): Harry Miner's excellent co. presented The Silver King Oct. 30 and 31 to good business, and gave the best of satisfaction. The Silver King is the best English melodrama that has ever been produced here. The story is well told, the plot is interesting and replete with strong situations, and presented with original and beautiful stage effects. The cast is far superior to that of last season. Frederick de Belleville as Wilfred Denver made a very favorable impression. His impersonation of the Silver King was a finished piece of acting. Eleanor Carey made a beautiful Nellie Denver, and was honored with several curtain calls. J. Ross as Spider (the villain) must have been born for the part, or vice versa, as he is perfectly at home in it. I could continue speaking favorably of each member, but space forbids.

ZANESVILLE.

Schultz and Co's. Opera House (John Hoge, manager): Dreams, Oct. 29, and Rag Baby, 5th, drew large gallery audiences, but other parts of the house were rather slim, especially on the latter occasion. Had it not been for a political pow-wow the Rag performance would have had a good attendance. Such plays as these spoil my temper for a week afterward. I sit down calmly and hopefully, and get up cramped and disappointed to think that men and women will fritter their lives away in presenting to the public a combination of discord and slop, and expect people to accept it as a wholesome beverage. In Dreams there is absolutely nothing to interest one. The character of Rinks, the photographer, smacked of Dick Saveller, and Jacques Kruger tried to make the most of it; but it is cruelty to animals to ask a man to do anything with a stupid play except to throw it in the fire. Arthur Williams and Bertie Coote ("Bertie" is a man in this case) were active and energetic. The latter was announced as an English athlete. He turned somersaults so nimbly that I concluded he must have been traveling with a circus all Summer. Sallie Cohen as the housemaid was very clever, and the piquante Cincinnati girl has several warm friends in this city. I only saw a small portion of the Rag Baby performance, as I was industriously engaged in helping to paint the town red. It struck me as being a variety show, and I was astonished to see that Effie Deaves and Bessie Sanson were in the cast. The best performer on the stage was Helen Reimer, who as yet is a lady "to fame and fortune unknown." She plays as though she enjoyed the life of an actress and felt perfectly at home on the stage. I think she has a future before her. Frank Daniels and Charles Drew are worthy of special mention also. The doubling-up business was carried to a ridiculous extent, and, while it may show the versatility of an actor, it is confusing and unsatisfactory to an audience. Take it all in all, the Rag Baby may be regarded as even a poorer play than A Bunch of Keys.

Items: "The Great Boston Dime Museum" is announced for five nights at Music Hall.—Manager Hoge is in Tennessee.—The other night, when a gentleman was pointed out to me as being "the husband of Lillian Russell," I thought what a pleasant thing it must be for a man to feel that he is going through life as a perfect nonentity.—Nothing is booked for the coming week but Young Mrs. Winthrop.—Our circus boys are nearly all at home, about ten of them having arrived so far. This does not include the members of Sells Brothers' band.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): A large house greeted Jacques Kruger in Dreams, 5th. A better rendition of the piece could not be desired.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The Fortescue Burlesque co., in Well-Fed Dora appeared to two very small audiences 28th and 29th. The co. is a good one and deserving of the best patronage. Mr. Fortescue as Well-Fed Dora, renewed the favorable impression created here twelve years ago.

CHILLICOTHE.

Clough's Opera House (F. Kaufman, manager): Of the five attractions booked this season, only one (M. B. Curtis) has appeared. The last to go under was Bunch co., booked for Oct 31. Manager Kaufman does not feel discouraged; he thinks that after the election is over all of his dates will be filled, and he looks forward to a prosperous season. People's Comedy co., 12th.

Masonic Opera House (Byron W. Orr, manager): The date of Dave Rice's lecture was changed from Oct. 31 to Nov. 10 on account of political demonstrations.

Items: The Boston Dime Museum co. was at the Rink, Oct. 31 and Nov. 1 to only fair business.

OREGON.

PORTLAND.

Tivoli Theatre (Edwin Stevens, manager): Satanella was presented for the first time in this city, Oct. 13, to an immense house. The costumes were elegant and the scenery very fine. Bessie Louise King as Satanella and Edwin Stevens as the Devil were excellent, but the chorus was weak. Standing-room only during week.

Items: George C. Miln's co. gave him a dinner Oct. 11, in honor of the second anniversary of his dramatic debut. It was attended by many prominent citizens.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Fee, managers): Herne's Hearts of Oak, Oct. 28. It is pleasant to record the fact of one entertainment being given to a good house, which is the truth in this case; though it must not be taken as implying that the house was filled "from pit to dome;" but it was a house to cause the regular attendant to feel cheerful and hope that poor houses (which have been the rule and not the exception this season) are to be things of the past. This play will always be popular with a certain class of theatre-goers in this city, which fact is evidenced by the advance sales of seats reaching nearly $200 before the co. arrived. Seats in advance usually few and far between for any but the most worthy attraction.

PITTSTON.

Music Hall (Mr. Evans, manager): Oct. 31, Hearts of Oak, to a fair sized house.

NEWCASTLE.

Opera House (R. M. Allen, manager): Louise Carson and a co. of amateurs produced a drama called Falsely Accused, in a queer manner, to a very light house, Oct. 27. The Boston Dime Museum co. was billed for 28th, 29th and 30th, but failed to materialize for some reason not stated. J. Z. Little's World co. has fine paper up for 6th; Two Johns co., 17th; White Slave, 22d.

WARREN.

Library Hall (Frank Carver, manager): Mr. and Mrs. W. J. Florence in Mighty Dollar, 1st. Good house. Hazel Kirke, 6th; Callender's Minstrels, 13th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Herne's Hearts of Oak was presented to a large audience, Oct. 30. The co. was a good one throughout, but special mention must be made of little Maud Thomas, the Little Chrystal. She is the best child actress that has ever visited Scranton.

JOHNSTOWN.

Union Hall: No performances last week. Wilbur Opera co., booked for 4th, cancelled, but paper is up announcing the coming of the World, 7th, which will be the first show in three weeks.

Items: THE MIRROR of last week says E. L. Walton will produce here The Diamond Broker, 20th. This, Mr. Editor, must be a mistake.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): James A. Herne's Hearts of Oak to good business, 1st. In the main well received. The characters of Chrystal and Ruby could be materially improved upon, the latter particularly. Mr. Herne as the Miller, and Little Maude Thompson as Little Chrystal were called before the curtain at the end of the fifth act. Little Maude is decidedly a bright child and was much admired. Jumbo Davis, 14th; Mr. and Mrs. George S. Knight, 12th; The World, 22d; Roland Reed, in Cheek, 25th; Rag Baby, 27th, and Den Thompson, 29th.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): J. K. Emmet presented The Strange Marriage of Fritz Oct. 29 to an immense but not delighted audience, the supporting co. being very bad. Shadows of a Great City is booked for 10th and 11th. Callender's Minstrels 13th and 14th.

Gem Theatre (Draper and Snowden, managers): Very creditable performance to slim business last week. This week all new faces, among whom may be found Dolan McCarty, Irish song-and-dance; Emma Marden, serio-comic; Darell Twin Brothers, song-and-dance; Belle Dolan, Irish character vocalist; Morello Brothers, acrobats; Mamie Coates, serio-comic, and ten new beauties for the first-part. Three separate shows are advertised for election night.

YORK.

York Opera House (Adams and Dale, managers): Herne's Hearts of Oak Oct. 27 to a good house. The performance was fully up to their former appearance here, and received hearty applause, the Baby and Chrystal and Uncle Davy being the favorites. Peck's Bad Boy, 12th; The World, 13th; Joseph Jefferson, 22d; Equine Paradox, week of 24th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Nothing booked here for the present. During week of 27th, M. W. Hanley's co. presented Dan's Tribulations and Squatter Sovereignty.

Providence Opera House (G. H. Hackett, manager): First half of week, Bartley Campbell's Galley Slave. Last three nights, Separation.

Theatre Comique (Hopkins and Morrow, managers): Arrivals: The Horseshoe Four, Till's Royal Marionettes, Marion and Pearson, Adams and Wilde, Leopold and Wentworth, Kittie Mills, Irving T. Bush. Departures: Madeline Rose, Lizzie Simms, De Alberts Brothers, John and Edna Vokes, Marron and Murphy, Louise Gartland, Hawkins and Collins.

Items: Knox is the great attraction at the Dime Museum this week.—Mark Twain and George W. Cable will give an entertainment at Blackstone Hall on Saturday afternoon and evening, 8th.—The last but one of the Stoddard Lectures was given at Infantry Hall Tuesday evening, 4th. Last lecture will be given 11th.

SOUTH CAROLINA.

CHARLESTON.

Nothing at the Academy of Music last week. John Robinson's Circus gave four performances on Monday and Tuesday. Tents crowded at two performances only.

TENNESSEE.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): Fiora Moore's Bunch of Keys, Oct. 27 did a good business. Fiora was in the best of humor and captivated the audience. Charlotte Thompson, 28th, had a fair house. The support was good. They disband in Brooklyn next week.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Last week Fortunes of Paris, under John Rickaby's management, with its wealth of scenery, properties and [illegible], and last, but most important of all, one of the best cos. playing in melodrama ever seen here. [illegible] as the Vicomte [illegible], a character representation which supersedes all her good work of the past. [illegible], as the average Frenchman, was immense. Too much praise cannot be given J. E. Nagle, Jr., who, while quite young, shows himself to be a finished actor. In fact every character has a capable exponent, being in such hands as Archie Boyd, Charles Bowser, Adelaide Cherie, [illegible], Dora Stuart, Jennie Carroll. The houses were uniformly good. Grau's Opera co., 6th, 7th and 8th.

People's Theatre (Harry Walker, manager): J. J. Riley and Lizzie Smith [illegible] have been drawing large houses. Entire new co. this week.

Items: Genial John Rickaby is an old-time Memphian, having managed the theatre here in 1871. He was kept busy all the week renewing acquaintances. Tillie Shields of the Fortunes of Paris co. also resided here some few years ago.—Ogden Stevens, husband of Jennie Carroll, has been spending a week with his wife in this city, the co. of which he is a member [illegible] not going out until after election.—Gus Williams and John Rubb spent last Sunday with us, and visited the Elks.

TEXAS.

SAN ANTONIO.

Turner Hall (T. W. Howard, manager): Lizzie May Ulmer in Dad's Girl, Oct. 20 and 21 to good houses.

GALVESTON.

Tremont Opera House (H. Greenwald, manager): J. H. Wallick, in The Bandit King, trotted out to a crowded house Oct. 20, playing three nights. The show draws like a street fight on a big fee. The trained horses were the attractive features. Grau's English Opera co. appeared 23d and was greeted by a large and fashionable audience. The engagement opened with The Queen's Lace Handkerchief—a tiny nothing. Bessie Grey assumed the title role of Queen. Her impersonation of Olivette is by far her most acceptable performance. The music is better suited to her voice and the part better develops the piquant and tantalizing features of her acting. Joseph Greensfelder's renditions of the parts of Prince [illegible] and Captain de Merrimac were highly satisfactory and were greeted with rounds of applause. As a whole the support is very good.

FORT WORTH.

Opera House (Mrs. Charles Benton, manageress): Lilly Clay's Adamless Eden co. appeared Oct. 25 to a fair house of the sterner sex. The "show" was very poor—in fact the worst we have had this season. Lizzie May Ulmer and co. appeared 29th, 29th, in Dad's Girl to poor business, caused by stormy weather. Raced hard both nights. Co. very good. Deserved better success. Thomas W. Keene, 7th, 8th.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): The Barlow-Wilson Minstrels had the largest house of the season Oct. 24, and everyone was highly pleased with the performance. Lilly Clay's Adamless Eden edified the sterner sex 25th. They returned 28th to a very small house. The Hidden Hand was to have appeared 29th, but failed to come. Lizzie May Ulmer had a good house 30th.

DALLAS.

Opera House (Charles Benton, manager): Barlow-Wilson Minstrels, Oct. 24, 25, to large and appreciative audiences. The performance was even worthy of larger attendance. Lizzie May Ulmer presented Dad's Girl, to good houses, 27th, 28th.

Arena: Sells Brothers' Circus to a light audience, which was on account of the bad and inclement weather. Performance good.

AUSTIN.

Millett's Opera House (F. Millett, manager): Grau's Comic Opera co. in Queen's Lace Handkerchief, Oct. 27, played to a full house and gave good satisfaction. Bandit King co., with James H. Wallick, 28th, to a good house, and repeated to a poor audience 29th. Support good, and the scenery was very much admired.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): The Bandit King co. Oct. 23 and 24, played to large houses. Tony Denier to fair business 28th, 29th. The Devil's Auction opened a three nights' engagement 30th to fair business.

Item: Mrs. Jules Grau presented her husband with a fine nine-pound boy Oct. 23. Mother and child are both doing well.

VERMONT.

BURLINGTON.

Howard Opera House (E. F. Walker, manager): Lillian Lewis in Only a Farmer's Daughter attracted a fair audience Oct. 28. Miss Lewis was warmly applauded in several scenes and received one curtain call.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Lilian Olcott, supported by a weak co., appeared in Romeo and Juliet, Ingomar, Pygmalion and Galatea, Oct. 27, 28 and 29, to small audiences. Barney McAuley drew good houses 30th, 31st and 1st.

Dime Museum: Large audiences fill the house nightly, and an attractive variety programme is presented. This week, Harris' Comic Opera co. is the attraction.

DANVILLE.

Pace's Opera House (Kilyan Brothers, managers): Ford's Opera co., in Bohemian Girl, Oct. 27, and Crossen's Banker's Daughter, 30th, played to good houses. Both performances were good and gave general satisfaction.

Items: Nathan Franco, conductor for Ford's Opera co., was discharged on account of dissatisfaction.—Messrs. Wallace and Ford, while in Richmond, secured the services of Mr. Adolph Bauer, formerly with Remenyi, as conductor. He goes with the co. as far as Charlotte, N. C., then returns to Richmond. Mr. Wallace offered him the position for the season, but he refused, saying he had given up travelling on the road and had decided to settle in Richmond permanently.—Lilian Olcott was booked and billed extensively for 3d, but on account of a political torchlight procession same night cancelled.—Barney McAuley cancelled Nov. 4. The Opera House will be closed the election week. Bunch of Keys booked for 12th.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Crossen's Banker's Daughter co., Oct. 28, 29, to fair houses. Deserved better.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): Oct. 31 and 1st Lilian Olcott in Juliet and Galatea, respectively, to good business. Miss Olcott was to have appeared in Danville, Va., on the 3d, but cancelled date there on account of political meeting and billed in here with Ingomar.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): The Rag Baby co. appeared Oct. 27, to a full house, giving a very enjoyable performance, keeping the audience laughing all the evening. Fun, or, Dreams in a Photograph Gallery, was presented 29th, to a crowded house. The audience appreciated the performance very much. Young Mrs. Winthrop, 4th.

Item: Academy of Music was closed this week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Dan Sully's Corner Grocery, about which we have heard so much, was presented for the first time in this city Oct. 26 by the original co. The play in itself does not really amount to much, but in the hands of Mr. Sully it is very funny—indeed, Mr. Sully is one of the best delineators of the Irish character we have seen in a long time, and has surrounded himself with a co. which, while not particularly strong, is capable and well-drilled. The Jimmy Nolan of Master Malvey was a very clever bit of acting, and was not overdrawn or offensive, as most boys would be apt to make it. The engagement lasted three nights to good business. Robson and Crane opened 29th for a two nights' engagement. Forbidden Fruit was the opening piece, and, as is always the case with these two clever people, was presented to a large audience. On the 30th another large audience assembled to witness the new play of Cherubs. It was its first presentation in this city, and can hardly be called a success, though Robson and Crane made it as near that as it can be made. Their singing of "The [illegible] Watch" was the best we have ever heard. The Cherubs was preceded by a farce, Two Can Play at That Game, in which Charles Dickson, William G. Beach and Ida Glenn appeared. The co. is materially weakened by the loss of Mr. Lipman, Mr. Beach being hardly capable of filling that gentleman's place. Robson and Crane play a return engagement later in the season. Lawrence Barrett opened for a three nights' engagement on the 30th, Yorick's Love being the opening piece. Mr. Barrett's acting was characterized by his usual close attention to detail, the contrast between the wit and humor of the first act and the intense agony of the last being well drawn. Francesca da Rimini will be given 1st and 2d. Much Ado About Nothing, Saturday matinee. Support fair. Wages of Sin co. 2d, for four nights, after which comes Margaret Mather.

Academy of Music (Harry Deakin, manager): Minco's Humpty Dumpty co., with a fair variety performance, opened Oct. 24 for three nights and matinee. Business only fair; bad weather. Michel Strogoff, robbed of its ballet and most of its beautiful scenic effects, received its first presentation in Milwaukee at the hands of the Haverly co., 30th. The Michel Strogoff of Charles A. Haswin, Ivan Ogareff of Clarence Wixson, [illegible] of J. M. Humphrey, Philpot of Edward [illegible], and Marfa of Carrie Ross, were all well done. The engagement lasts until the 3d. Next week, Gardner's spectacular Zoo.

Items: The Four [illegible] Comedy, Daly, Thompson and Daly—have been the leading attractions at Kennedy's this week, together with well-selected co. of variety artists.—The Dime Museum is crowded at every performance, Manager Litt making it "the popular place of amusement." [illegible] will be received at the Academy Tuesday night. A concert will be given at the same time by local artists.—Mr. Edward H. Banker, business manager with Dan Sully, is one of the real old timers, and a very pleasant gentleman to meet.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Salsbury's Troubadours, in Three of a Kind, Oct. 29, to a fair house. Nate Salsbury kept the house in high spirits throughout the performance, and got off a number of gags which are still going among the boys here. Nellie McHenry in the soubrette part of Dolly Dutton was very charming; her songs were heartily encored. The [illegible] Rifle Battalion Band gave a concert on 29th to a poor house. Pay a return date soon. Wages of Sin 7th.

Item: It was just ten years ago on the 29th that Manager Amberg was here with his Hessian Military Band and the then great prima donna, Marie Salvotti.

EAU CLAIRE.

Owing to the condition of our Grand Opera House since the flood, the management have been unable to make dates. But now the house has been put in order, the stage refitted, and sundry improvements made; but gas is wanting, as the gas-house was destroyed and much of the pipe undermined and displaced. However, we are assured that the gas company will be able to furnish illumination by the 15th, and a good attraction will probably be due by that time. Meantime the skating rinks and variety theatres thrive.

Julia Pfister, a member of the Chicago Church (Acme) Choir co., which disbanded in New Orleans, is tarrying in the city with relatives.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager): Dan Sully's Corner Grocery appeared before a top-heavy house Oct. 28. The interest in the play and acting increases from beginning to end. All in all, 'twas the funniest performance we have witnessed this Fall.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): The first three nights of the Barry and Fay co. with W. H. Lytell and minus Hugh Fay played to starvation house. These were followed Thursday night by Rhea in Yvonne who drew a full house. The play was well received.

Royal Theatre Museum (Sparrow and Jacobs, managers): Silbon and Elliot Variety co. was the attraction this week. The same co. will present a pantomime next week entitled Cupid.

Montreal Theatre Museum (Larry Howard, manager): Saved from the Storm under the management of John A. Hunter was presented at this theatre Monday night and ran all week to good business.

Item: Janet Edmondson sang at a concert given by the Caledonian Society at Nordheimer Hall, Oct. 29. This lady sang at the Crystal Palace all Summer and is very popular here.

HALIFAX.

Academy of Music (H. B. Clarke, manager): The engagement of the Boston Museum co. has so far proved a great success, as, notwithstanding severe rainstorms and numerous counter attractions, the houses have been crowded at each performance. The Rivals was produced, Oct. 28, and the co. immediately installed themselves as favorite. Mrs. Vincent as Mrs. Malaprop carried off the honors, being twice called before the curtain. The Angel of Midnight was given, 29th, when Annie Clarke gained a great number of admirers. In the various disguises which she assumed she was more than excellent. Charles Barron gave a powerful impersonation of Paul Berman, and Charles Kent impersonated Captain Satan in a masterly manner. Miss Robins, who appeared as Marguerite, is a painstaking actress of much ability. Alfred Hudson, who was in the cast of this play when it was produced here about seven years ago, cleverly impersonated Herr Peckman, and George Wilson made the most of Dr. Ranspack. George Parks showed to advantage as Carl Stromberg. London Assurance was given, 30th. Annie Clarke played Lady Gay Spanker, increasing her popularity, and George Wilson gave a very fine impersonation of Mark Meddle. Miriam O'Leary is a charming soubrette, and is a most valuable member of this strong organization.

Items: Bristol's Dime Museum is the name of an exhibition which has been opened in a store here. It has the usual curiosities.—Dan Hart has been running a variety show at the Lyceum to good business, but lately his management is not what it should be, and in consequence the attendance has fallen off considerable. Fox and Ward and Walter Stanton are the principal members of the co. this week.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Siberia was the attraction week of Oct. 27. Very good business was the result. The co. was first-class, the leading roles being enacted by Atkins Lawrence and Adele Belgarde. The scenery is deserving of praise. Roland Reed will make his first appearance in this city week of 3d in Cheek. His new comedy, Humbug, will also be given during the engagement. Rhea, 10th and week.

People's Theatre (W. J. Dill, manager): The only attraction the past week was Hi Henry's Minstrels, Oct. 31 and 1st. As this was the first minstrel co. here this season a good business was done. Tom English was the feature of the entertainment. His musical specialties were received with great favor. Agnes Wallace-Villa comb., 3d, week.

ST. CATHARINES.

St. Catharine's Theatre (H. G. Hunt, manager): Oct. 29 and 30, Lights o' London co. to a crowded house first night; business only fair second night. Rhea 17th; Storm-Beaten, 18th.

OTTAWA.

Grand Opera House (John Ferguson, manager): Baker and Farron, in The Emigrants, Oct. 29 and 30. The play is Chris and Lena, under a new name. Joseph Murphy 31st and 1st in Kerry Gow and Shaun Rhue to good audiences. All were well pleased.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Roland Reed displayed his Cheek, Oct. 28, to fair house and made a decided hit. His "I am a Perfect New York Dude," caught on immensely. Alice Hastings as Mrs. Abel Racket, and Blanche Vaughan as Nell, are both clever actresses and deserve especial mention. The co. on the whole is the best we have had this season.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. ([illegible]): Canton, Miss., 6; Jackson, 7; Meridian, 8; Columbus, 10; Aberdeen, 11; Corinth, 12; Huntsville, Ala., 13; Pulaski, Tenn., 14; Columbia, 15.

A Mountain Pink (Laura E. Dainty): La Porte, Ind., 5; South Bend, 7; Elkhart, 8; Warsaw, 10; Wabash, 11; Peru, 12; Anderson, 13; Dayton, O., 14; Piqua, 15; Sidney, 17; Lima, 18; Van Wert, 19; Fort Wayne, Ind., 20; Adrian, Mich., 21; Coldwater, 22; Lansing, 24; Flint, 25; Ypsilanti, 26; Detroit, 27 to 29.

Aiden: Baltimore, Nov. 3, week; Williamsburg, 10, week; Philadelphia, 17, week.

Agnes Wallace-Villa: Toronto, Nov. 3, week; Detroit, 10, week.

Atkinson's Bad Boy Co. No. 1: Waltham, Mass., 11.

Atkinson's Bad Boy Co. No. 2: Lancaster, Pa., Nov. 10; Reading, 11; Phoenixville, 12; Columbia, 13; York, 14; Hanover, 15; Frederick, Md., 17; Hagerstown, 18; Chambersburg, Pa., 19; Carlisle, 20; Harrisburg, 21; Lebanon, 22; Pottsville, 24; Mahanoy City, 25.

A Wife's Honor Co.: St. Louis, Nov. 3, week; Decatur, Ill., 10; Springfield, 11; Quincy, 12; Peoria, 13, 14.

An Adamless Eden Co.: Austin, Tex., 5; Houston, 6, 7; Galveston, 8, 9; New Orleans, 10, week.

Adamless Eden Co. No. 2: Chicago, Nov. 3, week.

[illegible]: Valparaiso, Ind., Nov. 14, 15.

Anne Walker Co.: Baltimore, 3, week.

Baker and Farron: Rochester, N. Y., Nov. 10, week; Canandaigua, 17.

Bartley Campbell's White Slave Co.: Chicago, 3, week; South Bend, Ind., 10; Toledo, O., 11, 12; Sandusky, 13; Akron, 14; Newcastle, Pa., 15; Pittsburg, 17, week; Brooklyn, Dec. 1, week; Williamsburg, 8, week; rest, 15, week.

Bartley Campbell's Separation Co.: Providence, 3, week; Troy, 10th, 11th, 12th; Albany, 13, 14, 15; Syracuse, 17, 18, 19; Rochester, 20, 21, 22; Buffalo, 24, week.

Bartley Campbell's Siberia Co.: Detroit, Mich., 3, week; Toledo, O., 10, week; Cincinnati, 17, week; Chicago, 24, week; E. Saginaw, Mich., Dec. 1 and 2; Grand Rapids, 3, 4, 5, 6; Columbus, O., 8, week; rest, 15, week.

Brooks and Dickson's La Charbonniere Co.: Albany, N. Y., 10, 11, 12; Detroit, 17, week.

[illegible] Pleasure Party: Valatie, N. Y., 5; Troy, 7; Waterford, 8; Mechanicsville, 10; Stillwater, 11; Schuylerville, 12; Greenwich, 13; Cambridge, 14; Salem, 15.

Barry and Fay: Williamsburg, 17, week.

Bunch of Keys Co.: Kansas City, 3, week; Topeka, 17, 18; Atchison, 19, 20; Leavenworth, 21, 22; Council Bluffs, 24, 25; Omaha, 26, 27; Des Moines, 28, 29; Chicago, Dec. 1, two weeks.

Boston Theatre Youth Co.: Chelsea, Mass., Nov. 10; Salem, 11; Lynn, 12; Portsmouth, N. H., 13; Lewiston, Me., 14, 15; Bangor, 17, 18; Gardiner, 19; Portland, 20; Haverhill, Mass., 21.

Boston Museum Co.: Bangor, Me., 7, 8; Lewiston, 10; Portland, 11; Newburyport, Mass., 12; Haverhill, 13; Chelsea, 14; Brockton, 15; Gloucester, 17.

Bunch of Keys (Frank Sanger, manager): Boston, 3, week; N. Y. City, 10, week; Harlem, 17, week; Albany, 24, 25, 26; Syracuse, 27, 28, 29; Rochester, Dec. 1, week; Troy, 8, 9, 10; Providence, 11, week.

Bunch of Keys (Dudley McAdow, manager): Charleston, 6; Columbia, 7, 8; Charlotte, N. C., 10; Danville, 11, 12; Lynchburg, 13; Petersburg, 14; Wilmington, Del., 15; Bethlehem, Pa., 17; Allentown, 18; New Brunswick, N. J., 19; Orange, 20; Morristown, 21; Paterson, 22; Yonkers, 24; Poughkeepsie, 25; Rondout, 26; Amsterdam, 27; Saratoga, 28; Burlington, Vt., 29.

Bunch of Keys Co. ([illegible]): Fergus Falls, 6; St. Cloud, Minn., 7; Hastings, 8; Owatonna, 10; Mason City, 11; Prairie du Chien, 12; Dubuque, Ia., 13; Marion, 14; Cedar Rapids, 15.

Barney McAuley: Columbia, S. C., 6; Augusta, Ga., 7, 8; Charleston, 10, 11; Savannah, 12, 13; Macon, 14, 15.

[illegible]: Chicago, Nov. 10, two weeks.

Crossen's Banker's Daughter Co.: Greenville, S. C., 6; Athens, Ga., 7; Americus, 10; Eufaula, Ala., 11; Columbus, Ga., 12; Atlanta, 13; Newnan, 14; Opelika, Ala., 15; Montgomery, 17; Selma, 18; Meridian, Miss., 19; Birmingham, Ala., 20; Gadsden, 21; Chattanooga, 22; Knoxville, 24, 25; Murfreesboro, 26; Columbia, 27; Nashville, 28, 29.

[illegible]: Brooklyn, Nov. 3, week.

C. A. Gardner's Karl Co. (T. C. Lombard, manager): Davenport, Ia., Nov. 6; Rock Island, Ill., 7; Moline, 8; Rochelle, 10; Lanark, 11; Lyons, Ia., 12; Maquoketa, 13; Anamosa, 14; Monticello, 15; Dubuque, 17; Independence, 18; Waterloo, 19; Cedar Rapids, 20; Muscatine, 21.

C. B. Bishop: San Antonio, 13, 14.

Carrie Swain: St. Louis, 3, week.

Called Back Co. (R. B. Mantell): Chicago, Oct. 27, two weeks; Indianapolis, Nov. 13, 14, 15; Brooklyn, 17, week.

[illegible] of London: Springfield, Mass., 6; Newark, 10, week.

C. L. Davis: Allentown, Pa., 7; Easton, 8; Williamsport, 13; Wilkesbarre, 14.

[illegible] Co.: Louisville, 3, week; Indianapolis, 10, 11, 12; Delaware, O., 13; Canton, O., 14.

Chicago Comedy Co.: Tuscaloosa, Ala., 10; Eutaw, 11.

D. H. Harkins: N. Y. City, Nov. 24.

Dion Boucicault: Chicago, 3, week; Kalamazoo, 10; Grand Rapids, 11; Lansing, 12; Jackson, 13; Detroit, 14, 15; Fort Wayne, Ind., 17; Lafayette, 18; Terre Haute, 19; Indianapolis, 20; Dayton, O., 21; Columbus, 22; Youngstown, 24; Newcastle, Pa., 25; Bradford, 26, 27; Erie, 28; Hornellsville, 29; Toronto, Dec. 1, week; Buffalo, 8, 9, 10; Syracuse, 11; Rochester, 12, 13.

Daniel Bandmann: Harlem, N. Y., 10, week; Albany 17, week.

Dandies Co. (London McCormick): Baltimore, 3, week.

Dixey-Rice Burlesque Co.: N. Y. City, Sept. 4—indefinite season.

Dickson's Sketch Club: Cincinnati, 10, week.

Denman Thompson: Niles, Mich., 6; Kalamazoo, 7; Battle Creek, 8; Coldwater, 10; Adrian, 11; Tiffin, O., 12; Lima, 13; Kenton, 14; Bellefontaine, 15; Akron, 17; Ravenna, 18; Titusville, Pa., 19; Warren, 20; Jamestown, N. Y., 21; Olean, 22; Hornellsville, 24; Corning, 25; Owego, 26; Elmira, 27; Scranton, Pa., 28; Wilkesbarre, 29; Danville, Dec. 1; Williamsport, 2; Bellefonte, 3; Johnstown, 5; Huntingdon, 6.

Devil's Auction: Chicago, 10, week.

Dan Sully's Corner Grocery (E. H. Banker, mgr.): Toledo, O., 6, 7; Jackson, Mich., 8; Fort Wayne, Ind., 10; Keokuk, Ia., 11; Kansas City, 17, 18, 19; St. Joseph, 20; Topeka, 21, 22.

Draper's Uncle Tom Co.: Atchison, Kas., 7; Leavenworth, 8.

Daly's Vacation Co.: Boston, Nov. 3, two weeks; Tyrone, Pa., 17; Phillipsburg, 18; Johnstown, 19; Uniontown, 20; Connellsville, 21; McKeesport, 22; Newcastle, 24; Sharon, 25; Erie, 26, 27; Warren, 28; Bradford, 29; Buffalo, Dec. 1, week; Syracuse, 8, 9, 10; Rome, 11; Utica, 12; Rondout, 14; N. Y. City, 15, week.

Edwin Booth: Boston, Nov. 17, four weeks.

[illegible] (Planter's Wife): Kansas City, Nov. 3, 4, 5; Omaha, Neb., 6; St. Joe, Mo., 14, 15; Keokuk, Ia., 24.

European Burlesque Co.: Chicago, 3, week.

Evans and Hoey: N. Y. City, 10, week; Williamsburg, 17, week; Buffalo, 24, week.

Fanny Davenport: N. Y. City, 10, five weeks.

Frank Mayo: Mobile, Ala., 5, 6; Montgomery, 7, 8; Nashville, 10, 11, 12; Evansville, Ind., 13, 14, 15; Louisville, 17, week.

Florences: Lyons, N. Y., 6; Amsterdam, 7; Cohoes, 8; Boston, 10, week; Montreal, 24, week; N. Y. City, Dec. 1, two weeks; Brooklyn, 15, week.

Fannie Louise Buckingham: Lynchburg, Va., 6, 7, 8; Knoxville, Tenn., 10, 11, 12; Asheville, N. C., 13; Spartanburg, S. C., 14; Augusta, Ga., 15, 16; Atlanta, 17, 18; Macon, 19; Savannah, 20, 21, 22; Charleston, 24, 25, 26.

[illegible]: New Orleans, Nov. 3, week; Shreveport, La., 7, 10; Marshall, Tex., 12; Tyler, 13, 14; Terrell, 15; Fort Worth, 17, 18; Dallas, 19; Gainesville, 20; Paris, 21, 22.

[illegible]: Council Bluffs, Ia., Nov. 10.

[illegible]: Brockton, Mass., 10, week.

Gus Williams (J. H. Robb, manager): Austin, Tex., 6; San Antonio, 7, 8; Galveston, 9 to 12; Houston, 13, 14; New Orleans, 17, week; Mobile, Ala., 24; Pensacola, 25; Montgomery, 26; Birmingham, 27; Atlanta, Ga., 28, 29; Macon, Dec. 1; Savannah, 2, 3; Charleston, 4, 5, 6.

[illegible]: Montreal, 10, three weeks.

George C. Miln: San Francisco, Nov. 3, two weeks; San Jose, 17, 18; Stockton, 19; Sacramento, 20, 21, 22; Reno, Nev., 24; Carson, 25; Virginia, 26; Elko, 27; Ogden, Utah, 28, 29; Salt Lake, Dec. 1, 2, 3; Laramie, W. T., 4; Cheyenne, 5, 6; Greeley, Col., 8.

[illegible] Co.: Salt Lake City, 20, 21, 22; Butte City, Mont., 24, week.

Harrigan and Hart's Travelling Co.: Brockton, Mass., 6; Salem, 7; Lynn, 8; Lawrence, 10; Haverhill, 11; Manchester, N. H., 12; Nashua, 13; Lowell, Mass., 14; Greenfield, 15.

Hill's People's Theatre Co.: Auburn, Nov. 10, three weeks.

Hanlons: Hannibal, Mo., 10; Keokuk, Ia., 11; Des Moines, 12; Davenport, 13; Rock Island, Ill., 14; Ottawa, 15; Bloomington, 17; Decatur, 18; Ft. Wayne, Ind., 19; Lafayette, 20; Logansport, 21; Richmond, 22.

[illegible]-Gourlay Co.: N. Y. City, Oct. 27, three weeks; Cleveland, Nov. 17, week.

Henry T. Chanfrau: Rockville, Ct., 10; Middletown, 12; Bristol, 13.

Hazel Kirke: Warren, Pa., 6; Youngstown, 7; Erie, 8; Cleveland, 10, 11, 12; Columbus, 13; Springfield, 14; Dayton, 15; Indianapolis, 17, 18, 19; Evansville, 20; Terre Haute, 21; Bloomington, Ill., 22; Chicago, 24, week.

Henry Irving: Boston, 10, two weeks; N. Y. City, Nov. 24, four weeks; Philadelphia, Dec. [illegible], two weeks; Pittsburg, [illegible], week; Cleveland, [illegible]; Detroit, [illegible]; Chicago, [illegible], four weeks.

Hanlons' Fantasma Co.: N. Y. City, Nov. 17, three weeks.

Hoop of Gold Co.: Williamsburg, Nov. 3, week; Washington, 10, week; Boston, 17, week.

Herne's Hearts of Oak: Harlem (Mt. Morris), 3, week; Bridgeport, Ct., 10; Meriden, 11; Hartford, 12; Willimantic, 13; Norwich, 14; Providence, 15, 16, 17.

Her Atonement Co.: Baltimore, Nov. 3, week; N. Y. City, 17, week; Philadelphia, 24, week.

[illegible]: Chicago, 3, week.

In the Ranks Co.: Philadelphia, Nov. 3, week.

[illegible] Co.: Rochester, Nov. 6, 7; Utica, 10.

J. K. Emmet: Syracuse, N. Y., 6, 7, 8; Williamsburg, 10, week; Philadelphia, 24, week.

Janish: Philadelphia, Nov. 3, two weeks; Washington, 17, week; Baltimore, 24, week.

Janauschek: Baltimore, 17, week.

Joseph Murphy: Montreal, 3, week; Brockville, 10; Kingston, 11; Belleville, 12; Brantford, 13; Hamilton, 14, 15.

John A. Stevens: N. Y. City, 3, week.

John S. Murphy (Kerry Gow): Canandaigua, N. Y., Nov. 7.

Joseph H. Keane: Lamar, Mo., 5; Springfield, 7, 8; Columbus, Kas., 10.

John T. Raymond: Brooklyn, 3, week; Baltimore, 10, week.

Joseph Jefferson: Buffalo, N. Y., 6, 7, 8; Rochester, 10; Ithaca, 11; Gloversville, 12; Rondout, 13; Paterson, N. J., 14; Scranton, Pa., 15; Easton, 17; Trenton, N. J., 18; Bethlehem, Pa., 20; Wilmington, Del., 21; York, Pa., 22; Baltimore, 24, week; Philadelphia, Dec. 1, week; Washington, 8, week.

Jacques Kruger (Dreams): St. Louis, 3, week; Kansas City, 10, 11, 12; St. Joe, Mo., 13; Omaha, Neb., 14, 15; Denver, 17, week.

Kate Claxton: Baltimore, Nov. 3, week; Washington, 10, week; Wilmington, Del., 17; Trenton, N. J., 18; Lancaster, Pa., 19; Pottsville, 20; Reading, 21; Easton, 22; Williamsburg, 24, week; Pittsburg, Dec. 1, week.

Katie Putnam: Selma, Ala., 7, 8; Columbus, 10; Jackson, 11, 12; Vicksburg, 14, 15; Aberdeen, Miss., 17; Memphis, 20, 21, 22.

Kate Castleton: Portland, Ore., 10, week.

Kiralfys' [illegible]: Newark, Nov. 3, week; Philadelphia, 10, three weeks.

Kiralfys' Excelsior: Detroit, Nov. 3, week; Toledo, O., 10, week.

Lillian Olcott: Goldsboro, 6; Wilmington, 7, 8; Spartanburg, 10; Newberry, 11; Greenville, 12; Athens, Ga., 13; Augusta, 14, 15; Macon, 17, 18; Atlanta, 19, 20; Montgomery, Ala., 21, 22; Huntsville, 24, 25; Chatta-

Segus, 27; Murfreesboro, 27; Hopkinsville, 1-4; Louisville, Dec. 1-2, 5; Indianapolis, 4, 5, 6.

Lawrence Barrett: Minneapolis, Minn., 3, week; St. Paul, 10, week; Chicago, 17, three weeks; N. Y. City, Dec. 8.

Lights o' London (Eastern): Williamsburg, 3, week; Brooklyn, 10, week; Poughkeepsie, 17, 20.

Lights o' London (Western): St. Thomas, Ont., 7, 8; Port Huron, Mich., 10; Flint, 11; Bay City, 12, 13; E. Saginaw, 14, 15; Detroit, 17, week; Chicago, 24, week.

Lynwood Co.: Washington, 3, week; Norfolk, Va., 10, 11; Lynchburg, 12; Richmond, 13, 14, 15.

Little Muz Urmus: Little Rock, 6, 7; Helena, 8; Memphis, Tenn., 10, 11; Evansville, Ind., 12; Cairo, Ill., 13; Paducah, Ky., 14; Henderson, 15; Nashville, Tenn., 17, 18, 19; Louisville, 21, 22, 23.

Lizzie Evans: Winnipeg, 10, week.

Lizzie Brown's Jollities: Decatur, Ill., 6; Pana, 7; Centralia, 8; Duquoin, 10; Brownsville, Tenn., 11; Memphis, 13, 14, 15; Vicksburg, Miss., 17, 18; Jackson, 19, 20.

Love Affairs (My Partner): Sedalia, Mo., 21.

Louise Balfour: Albany, 3, week.

Louise Sylvester: Sioux City, Ia., 5, 6; Fremont, 7; Columbus, 8; Grand Island, 9, 10; Crete, 11; Nebraska City, 12; Creston, Ia., 13; Clarinda, 14; Ottumwa, 15; Oskaloosa, 16; Fairfield, 17; Keokuk, 20; Burlington, 21, 22; Muscatine, 24; Iowa City, 25.

Lotta: Philadelphia, Oct. 27, four weeks; Boston, Nov. 24, three weeks.

Little's World Co.: Newcastle, Pa., 6; Johnstown, 7; Harrisburg, 8; Baltimore, 10, week; York, Pa., 14; Wilkesbarre, 21.

Lotta Combo: Mt. Vernon, 11, 12; Coshocton, 13; Newark, 8; Lancaster, 10; Athens, 11; Chillicothe, 12; Middletown, 13; Circleville, 14.

Lawrence: Brooklyn, 17, week; Boston, 24, week.

M. B. Curtis: Philadelphia, Nov. 3, week; Brooklyn, 17, week; Williamsburg, 24, week.

Milton Nobles: Butte City, Mont., 5, 6; Ogden, Utah, 8; Salt Lake, 10, week.

Minnie Maddern: Indianapolis, 6, 7, 8; Chicago, Nov. 10, week; St. Louis, 17, week; Louisville, 24, week; Cincinnati, Dec. 1, week; Baltimore, 8, week; Philadelphia, 15, week; N. Y. City, 22, four weeks.

Monte Cristo Co. (Fechter's): Holyoke, Mass., 6; New Haven, Ct., 7, 8; Syracuse, N. Y., 10; Rochester, 11; Erie, Pa., 12; Buffalo, 13, 14, 15; N. Y. City, 17, two weeks; Brooklyn, Dec. 1, week.

Margaret Mather: Milwaukee, 6, 7, 8; Oshkosh, 10; Rockford, Ill., 12; Freeport, 13; Davenport, Ia., 14; Des Moines, 15; Omaha, 17; St. Joseph, 18; Topeka, 19; Kansas City, 20, 21, 22.

Mattie Vickers: Cedar Rapids, Mich., 6; Marshalltown, 7; Oskaloosa, 8; Des Moines, 10.

Maggie Mitchell: St. Joe, Mo., 5, 6; Topeka, Kan., 7, 8; Denver, 10, week; Colorado Springs, 17, 18; Leadville, 19, 20; Pueblo, 21, 22; Kansas City, 24, week.

Michael Strogoff Co.: St. Paul, Nov. 3, week; Minneapolis, 10, week; Des Moines, Ia., 17, 18; Omaha, 19, 20; Lincoln, 21, 22; Denver, 24, week.

Muggs' Landing Co.: Cohoes, 5, 6; Little Falls, 7; Fort Plain, 8; Rome, 10; Ilion, 11; Waterville, 12; Norwich, 13; Cortland, 14; Baldwinsville, 15; Geneva, 17, 18; Utica, 19; Geneva, 21; Watkins, 22; Bradford, Pa., 24; Olean, N. Y., 25; Jamestown, 26; Warren, Pa., 27; Corry, 28; Lockport, 29.

Mestayer's Tourists: New Orleans, Nov. 3, week.

Mayne Atkinson Co.: Syracuse, Neb. 7, 8; Nebraska City, 10, 11; Beatrice, 12, 13, 14, 15; Abilene, Kan., 17, 18, 19.

Nita's First (Wallack's): Cincinnati, 10, week.

N. C. Goodwin: Topeka, Kan., Nov. 10.

Neil Burgess: Little Rock, Ark., 10; Pine Bluff, 11; Hot Springs, 12; Marshall, Tex., 13; Dallas, 14; Ft. Worth, 15; Waco, 17; Houston, 18, 19; Galveston, 20, 21.

Nellie Boyd: Marysville, Cal., Nov. 3, week.

Newton Gotthold: Louisville, 3, week.

N. S. Wood: Chicago, 10, three weeks.

Nobody's Claim Co.: Hudson, N. Y., Nov. 10; Poughkeepsie, 11; Rondout, 12; Paterson, N. J., 13; Port Jervis, N. Y., 14; Hornellsville, 15; Buffalo, 17, 18; Salamanca, 19; Bradford, Pa., 20; Sempio, 21; Corry, 22.

Noble-Katzenberg Comedy Co.: Sedalia, Mo., 8; Nevada, 10; Rich Hill, 11; Carthage, 12; Joplin, 13; Springfield, 14; Pierce City, 15.

Only a Woman's Heart Co. (Newton Beers): Longview, Tex., 6; Tyler, 7; Palestine, 8; Crockett, 10; Mineola, 13; Clarksville, 14; Brenham, 15; Parsons, Kan., 17; Galena, 18; Columbus, 19; Joplin, Mo., 20; Webb City, 21; Ft. Scott, Kan., 22.

Only a Farmer's Daughter (Joseph Frank, manager): Waterloo, N. Y., 6; Geneva, 7; Penn Yan, 8; Belleville, O., 10; Bryan, 11; Goshen, Ind., 12; Newcastle, 13; Milwaukee, 15; Chicago, 17, week.

Oliver Doud Byron: Boston, 3, week; Brockton, 10; New Bedford, 11; Fall River, 12; Pawtucket, R. I., 13; Hartford, Ct., 14; New Haven, 15.

Off to Egypt Co.: Brooklyn, 10, week.

Patti Rosa (Mizpah): Murfreesboro, Tenn., 6; Nashville, 7, 8; Paducah, Ky., 10, 11; Aurora, Ill., 17; Elgin, 18; Janesville, Wis., 20; Milwaukee, 21, 22, 23; Muskegon, Mich., 25.

Private Secretary Co. (Gillette's): Chicago, Nov. 3, week; Brooklyn, 17, week.

Private Secretary Co. (H. M. Pitt): Montgomery, Ala., 6; Pensacola, Fla., 7; Mobile, Ala., 8; New Orleans, 10, week; Memphis, Tenn., 17, 18, 19; Nashville, 20, 21, 22.

Pavements of Paris Co.: New Orleans, Nov. 3, week; Birmingham, Ala., 10; Columbus, Tenn., 11; Nashville, 13, 14, 15; Louisville, 17, week; Cincinnati, 24, week.

Power of Money Co.: Cincinnati, Nov. 3, week; Pittsburg, 10, week; Baltimore, 17, week; Washington, 24, week; Brooklyn, Dec. 1.

Queena Co. (Tillotson and Williams): Washington, 3, week; Baltimore, 10, week.

Rhea's 7-20-8 Co.: Troy, N. Y., 6, 7, 8; Cohoes, 15.

Rhea: Ottawa, 5, 6; Ogdensburg, N. Y., 7; Kingston, Ont., 8; Toronto, 10, week; St. Catherines, Ont., 17; Ann Arbor, Mich., 24.

Rag Baby Co.: Cincinnati, Nov. 10, week; Wilkesbarre, Pa., 27.

Rose Eytinge: Helena, Mont., 3, week; Missoula, 10, week.

Roland Reed: Toronto, 3, week; Buffalo, 10, 11, 12; Lockport, 13; Oswego, 14; Auburn, 15; Rome, 17; Utica, 18; Amsterdam, 19; Albany, 20, 21, 22; Wilkesbarre, Pa., 26.

Robson and Crane: St. Louis, 3, week; Indianapolis, 11, 12, 13.

Redmund-Barry Co.: Kingston, N. Y., 6; Syracuse, 10, 11, 12; Rochester, 13, 14, 15; Buffalo, 17, week; Troy, 24, 25, 26; Manchester, 27; New Haven, 28, 29.

Rice's Surprise Party: Boston, Oct. 20, three weeks; New Bedford, Mass., 10; Fall River, 11; Newport, R. I., 12; Hartford, Ct., 13; Norwich, 14; Trenton, N. J., 15; Pittsburg, Pa., 17, week.

Romany Rye Co.: Topeka, Kan., 5, 6; Leavenworth, 7, 8; Lincoln, Neb., 11; Omaha, 12, 13; Council Bluffs, Ia., 14, 15; Minneapolis, Minn., 16, week; St. Paul, 24, week; Milwaukee, Dec. 1, week; Chicago, 8, week.

Romany Rye Co. B: Dallas, Tex., Nov. 7, 8; Waco, 10, 11; Austin, 12, 13; San Antonio, 14, 15; Galveston, 17, 18, 19; Houston, 20, 21, 22; New Orleans, 24, week.

Renfrow's Pathfinders: Fort Wayne, Ind., 7; Union City, 10; Greenville, 11, 12; Troy, 13; Piqua, 14; Marysville, 17; Delevan, 18.

Robert McWade: Butler, Mo., 5; Appleton City, 8; Parsons, Kan., 10; Chetopa, 12; Girard, 13; Fort Scott, 14; Joplin, Mo., 15; Springfield, 20.

Ristori: Philadelphia, Nov. 10, week; Chicago, 17.

Ranch 10 Co.: Buffalo, 10, week; Toronto, 17, 18, 19; Rochester, 20, 21, 22; Canandaigua, 24; Syracuse, 27, 28, 29.

Silver King Co. (F. C. Bangs): Joliet, Ill., 5, 6; Ottawa, 7; Pullman, 10, 11; Racine, Wis., 12, 13; Fond du Lac, 14; Green Bay, 15; Oshkosh, 17, 18; Madison, 19, 20.

Silver King Co. (De Belleville): Philadelphia, 3, week; Brooklyn, 10, week; Newark, N. J., 17, 18, 19; Jersey City, 20, 21, 22; N. Y. City, 24, week.

Sol Smith Russell: Clinton, Ia., 5; Rockford, Ill., 7; Racine, Wis., 8; Milwaukee, 10.

Seven Ravens Co.: N. Y. City (Niblo's), Sept. ... seven weeks; Holyoke, Mass., Nov. 17; Williamsburg, Dec. 1, week.

Strategists Co. (Haverly's): Rome, Ga., 7; Atlanta, 7, 8; Columbus, 10; Opelika, Ala., 11; Montgomery, 12, 13; Troy, 14, 15; Americus, Ga., 17; Albany, 18; Eufaula, Ala., 19, 20, 21.

Salsbury's Troubadours: Winnipeg, 3, week; Stillwater, Minn., 10; Lacrosse, Wis., 11; Dubuque, Ia., 12; Cedar Rapids, 13; Burlington, 14; Quincy, Ill., 15; St. Louis, 17, week; Sedalia, Mo., 24; Leavenworth, Kan., 25; Kansas City, 26, 27, 28, 29; Topeka, Dec. 1, 2; Lawrence, 3; St. Joe, Mo., 4; Omaha, 5, 6; Denver, 8, week.

Shadows of a Great City Co.: Trenton, N. J., Nov. 7, 8; Bradford, Pa., 10, 11; Elmira, N. Y., 12, 13; Utica, 14, 15; Philadelphia, 17, two weeks.

Stafford-Foster Co. (Edward Witting, manager): Brantford, Ont., 5; Hamilton, 7, 8; Lockport, N. Y., 10, 11, 12; Lyons, 13; Syracuse, 17, 18, 19; Ithaca, 20; Auburn, 21, 22; Oneida, 24; Rome, 25; Ogdensburg, 26, 27; Watertown, 28, 29.

Sheridan and Collier's Storm-Beaten Co. (Western): Buffalo, 3, week; Pittsburg, 10, week.

Stetson Theatre Co.: Greenwich, Conn., 17; Westport, 17; Birmingham, 18; Thomaston, 19; South Point, 20.

Sheridan and Collier's Storm-Beaten Co. (Central): Williamsburg, 3, week.

Sheridan and Collier's Ruin's Devotion Co.: New York City, 3, week; Philadelphia, 10, week.

Simon Comedy Co.: Winfield, Tex., 6, 7, 8; Wellington, 10, week; Harper, 17, 18, 19; Wichita, 20, 21, 22; Newton, 24, 25, 26; Halstead, Dec. 1, 2, 3; Hutchinson, 4 to 7.

Stutz Dramatic Co.: Cleburne, Tex., Nov. 10, 11, 12; Temple, 13, 14, 15; Waco (Rosco), 17, week.

T. W. Keene: Denison, Tex., 7; Fort Worth, 7, 8; Dallas, Tex., 10, 11, 12; Brenham, 13; Waco, 14, 15.

Thorne's Black Flag Co.: Pittsburg, Nov. 3, week; Louisville, 10, week.

Two Johns Co.: Pittsburg, 3, week; Uniontown, Pa., 10; Wheeling, W. Va., 11, 12; Parkersburg, 13; Marietta, 11, 14; Newark, 15; Newcastle, Pa., 17; Youngstown, 18, 19; Alliance, 19; Canton, 20; Columbus, 21; Delaware, 22.

Tavernier Comedy Co.: Canandaigua, N. Y., 10.

Warner Ser Co.: Sheboygan, Wis., Nov. 7; Chicago, 10, week.

Wallace's Lake Clerk Co.: Worcester, Mass., 7, 8; Philadelphia, 10, week.

W. J. Scanlan: Brockville, Ont., 6; Ottawa, 7, 8; Ogdensburg, N. Y., 10; Syracuse, 11, 12; Troy, 13, 14, 15; Washington, 17, week; Baltimore, 24, week.

W. J. Sheridan: San Francisco, Oct. 13—indefinite season.

Wilbur Whitmore: Chicago, 17, week.

Wild-Fire Dixie: Chicago, 3, two weeks.

Watson's New Family Relic Co.: Little Rock, 6; Cairo, Ill., 7; Belleville, 8; St. Louis, 10, week; Evansville, Ind., 17; Terre Haute, 18; Crawfordsville, 19; Andersonville, 20; Richmond, 21; Dayton, 22, 23.

Young Mrs. Winthrop Co.: Wheeling, W. Va., 8; Trenton, N. J., Nov. 21.

Zanetta (Tompkins and Hill's): Boston, Sept. 15—indefinite season.

Zozo Co.: Grand Rapids, 5, 6; Milwaukee, 7, 8, 9; Chicago, 10, week; Peoria, Ill., 17, 18; Decatur, Ill., 19, 20; Springfield, 21, 22; St. Louis, 24, week; Louisville, Dec. 1, week; Baltimore, 22, week; Philadelphia, 29, week.

OPERA AND CONCERT COMPANIES.

Alice Oates Opera Co.: Cincinnati, Nov. 3, week.

Amy Gordon Opera Co.: Chicago, 3, week.

Boston Ideal Opera Co.: Troy, 10, 11; Utica, 12, 13.

Boyd Opera Co. (Orpheus and Eurydice): N. Y. City, 27, three weeks; Boston, Nov. 17, two weeks; Philadelphia, Dec. 1, week; Brooklyn, N. Y., 8, week; N. Y. City, 15, week.

Bennett-Moulton Opera Co.: Brockton, Mass., 5, 6, 7; Worcester, 10, week; Holyoke, 24, week.

Conrad Meistersingers: Steel Cos., 6, 7, 8; Poughkeepsie, N. Y., Nov. 13, 14, 15; Trenton, N. J., 24 to 27.

Carleton's English Opera Co.: San Francisco, Oct. 13, four weeks; Salt Lake, Nov. 17, 18, 19.

Catherine Lewis: N. Y. City, Oct. 27, six weeks.

Emma Abbott Opera Co.: Washington, 10, week.

Fay Templeton: Cincinnati, 10, week.

Ford's Opera Co.: Savannah, Ga., 6, 7, 8; Augusta, 10; Charleston, S. C., 11 to 15.

Grau English Opera Co.: Memphis, 5 to 8; Hot Springs, Ark., 17, 18.

Gaiety Opera Co.: Chicago, 3, week; Detroit, 10, week; N. Y. City, 17, week.

Harris Opera Co.: Richmond, Va., 3, week.

Mme. Thursby: Chicago, 3, week.

Milan Opera Co.: Washington, Nov. 10, week.

McCaull's Nell Gwynne Co.: N. Y. City (Casino), 8—indefinite season.

McCaull's Falka Co.: Philadelphia, 3, week; Boston, 10—indefinite season.

McCaull's Dorothy Co.: Philadelphia, Nov. 10—indefinite season.

Mapleson's: N. Y. City, Nov. 17.

McGibeny Family: Detroit, Nov. 3, week.

Rafael Joseffy: San Francisco, Oct. 16, one month; Butte City, Mont., 19, 20; Helena, 21, 22.

Reeves' American Band: Columbia, S. C., 11, 12, 13.

Thompson's Opera Co.: Plainfield, N. J., Nov. 8; Cohoes, N. Y., 10; Holyoke, Mass., 18.

Wilbur Opera Co.: Shenandoah, Pa., 7; Williamsport, 10; Baltimore, 11 to 15.

MINSTREL COMPANIES.

Barlow-Wilson: Evansville, Ind., 7; Vincennes, 8; Cincinnati, 10, week.

Baird's: Holyoke, Mass., 13.

Callender's New: Bradford, Pa., 10, 11; Cleveland, O., 13, 14, 15.

Christy's: Omaha, Neb., 7; Nebraska City, 8; Crete, 10; Seward, 11; Tecumseh, 12; Fairbury, 13; Hastings, 14, 15; Beloit, Kan., 17.

Cal Wagner's: Hot Springs, Ark., 13.

Hyde and Behman's: Cincinnati, 3, week; Dayton, 10; Springfield, 11; Columbus, 12; Zanesville, 13; Steubenville, 14; Wheeling, W. Va., 15; Pittsburg, 17, week.

T. P. W.: Clarksville, Ala., 6; Henderson, Ky., 7; Evansville, Ind., 8; Louisville, 13, 14, 15; St. Louis, 17, week; Chicago, 24, week.

VARIETY COMPANIES.

Big Four Co.: Cleveland, 6, 7, 8.

Bayliss' Bright Lights: Baltimore, Nov. 3, week.

Dayene-Austin Allied Attractions: Cincinnati, 10, week.

Howard Athenæum Co.: N. Y. City, Nov. 3, week; Brooklyn, 10, week; Philadelphia, 17, week; Baltimore, 24, week; Pittsburg, Dec. 1, week; Buffalo, 8, week; Detroit, 15, 16, 17; St. Louis, 22, week; Chicago, 29, week.

Hallen and Hart Co.: Boston, Nov. 10, week.

Ida Siddons' Mastodons: Chicago, 3, week.

Kernell Co.: Newark, 3, week; Philadelphia, 10, week; Baltimore, 17, week.

Leavitt's Star Specialty Co.: Cleveland, O., 5; Wheeling, W. Va., 4; Columbus, 5; Dayton, 7; Terre Haute, Ind., 8; St. Louis, 10, week; Belleville, Ill., 17; Milwaukee, 18 to 22; Chicago, 24, week.

Lillie Hall Burlesque Co.: Buffalo, 3, week.

Murphy and Mack: Louisville, 3, week; Lafayette, Ind., 10; Bloomington, Ill., 11; Peoria, 12, 13; Jacksonville, 14; Decatur, 15; St. Louis, 17, week; Chicago, 24, two weeks.

New Rentz-Santley Co.: Philadelphia, 3, week; Pittsburg, 10, week; Chicago, 17, week.

Pat Rooney's Co.: Pittsburg, Nov. 3, week.

Stanley's Female Mastodons: Dubuque, Ia., 11.

Spitz's Specialty Co.: Holyoke, Mass., 11.

MISCELLANEOUS.

Adams' Humpty Dumpty Co.: Baltimore, 3, week.

Lovenberg Bell-Ringers: West Salem, O., 5, 6; Ashland, 7, 8; Marion, 10, 11; Richmond, Ind., 17, week.

Miaco Humpty Dumpty: Poughkeepsie, N. Y., Nov. 5.

Professor George Bartholomew's Equine Paradox: Norristown, Pa., 3, week; Easton, 10, week; Bethlehem, 17, week; York, 24, week; Harrisburg, Dec. 1, week; Philadelphia, 8, three weeks.

Professor Cromwell: Philadelphia, Oct. 27, three weeks.

Tony Denier's Humpty Dumpty: Waco, Tex., 6; Corsicana, 7; Waxahachie, 8; Fort Worth, 10; Denton, 11; Gainesville, 12; Denison, 13; Dallas, 17, 18; Hot Springs, Ark., 25, 26.

CIRCUSES.

Barrett's: Tyler, Tex., 8; Dallas, 17, 18.

Buffalo Bill's Show: Louisville, 7, 8, 9.

Cooper-Jackson: Tracy City, Nov., 30.

Doris': Opelika, Kan., Columbus, 7; Troy, Ala., 8; Union Springs, 10; Montgomery, 11; Selma, 12; Greenville, 13; Evergreen, 14; Pensacola, Fla., 15; Mobile, Ala., 17; Sublita, Miss., 18; Enterprise, 19; Macon, 20; Okalona, 21; Tupelo, 22; Aberdeen, 24; West Point, 25; Columbus, 26; Meridian, 27; Tuscaloosa, Ala., 28; Birmingham, 29—close.

Robinson's: Kingston, 6; Wilson, 7; Tarboro, 8.

Sells' Brothers: Crockett, Tex., 5; Henderson, 7; Marshall, 8; Greenville, 10; Terrill, 11; Mineola, 12; Palestine, 13; Hearne, 14; Austin, 15; San Antonio, 17; Gonzales, 18; Lagrange, 19; Columbus, 20; Richmond, 21; Liberty, 22; Beaumont, 24; Lake Charles, La., 25; Vermillionville, 26; Morgan City, 27; New Orleans, 30.

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TELEGRAPHIC NEWS.

Light Business All Around.

(BY TELEGRAPH TO THE MIRROR.)

BOSTON, Nov. 5.—Henry Irving appeared Monday night in Much Ado About Nothing, as a repetition; the Dalys re-appeared in Vacation at the Boston Museum; A Bunch of Keys at the Park; A Bottle of Ink, for the first time, at the Bijou; Zozito began its seventh week at the Boston Theatre; Oliver Byron in Across the Continent at the Howard; and the Windsor Theatre was opened for the season with a specialty bill. Light houses everywhere.

The Park was decorated outside and inside in anticipation of Blaine's visit after his review of the torchlight procession, but even this did not draw on the immense crowds in the streets.

Miscellaneous.

(BY TELEGRAPH TO THE MIRROR.)

INDIANAPOLIS, Oct. 5.—English's Opera House began the cheap-price system on Monday night. Early in the Morning was presented to a packed house. Bessie Cornell has replaced Jennie Calef in the company.

RICHMOND, Nov. 5.—May Blossom opened its fourteen-year lease on Monday night. The house was packed. Second night it was well filled.

NEW ORLEANS, Nov. 5.—Laurent's Opera company opened at Grunewald's Opera House on Sunday night in The Little Duke. A Miss Meathart sang the Duchess in place of Marie Hunter. Frederick Wastie drew a fair house at his opening. We, Us & Co. and The Pavements of Paris are doing an excellent business.

ST. LOUIS, Nov. 5.—On Monday night Carrie Swain presented her new play by Fred. Maeder, entitled The Little Joker. It scored a success.

The Gay Capital.

PARIS, Oct. 21, 1884.

The past week has been as prolific as Doctor Bailey's cows, and four novelties have been brought out for better or worse—most of them worse. You have already been informed that M. Fernand Samuel, a sort of a dude manager, had taken the Renaissance, and would produce L'Amazone, a comedy in four acts, by Decourcelle and Bloch, in such a manner that the ordinary managers would be around the next morning to take lessons on the proper manner of producing a play. Well, he brought it out, and the managers have not yet called, as his commencement on last Tuesday evening was not altogether auspicious. There is no doubt but that M. Samuel is courageous, as no other individual could have been found in all Paris who would have been brave enough to place such a bath of nonsense and fundamental imbecility on the stage. The piece contains some strong situations, but they have less cohesion than the raspberries which country-boys string on straw, and it might be called a melodrama with about the same propriety as comedy. The story, in brief, is as follows: Suzanne de Prévalon is betrothed to Marcel, who learns from his father that he is illegitimate, and, although desperately in love, breaks off the engagement. Suzanne gets angry, and under the spur of wounded pride hastily marries a man for whom she does not care a rap. Six years pass, and Marcel returns from Africa, where he has been serving with the rank of captain and the ribbon of the Legion of Honor. He finds that Suzanne has become an accomplished flirt and horsewoman, and is known among the fast men as the "Amazone." One De Sarbonnes is paying warm court to her, and she finally consents to a rendezvous with him; but just as she is about starting she is confronted with Marcel, who considers it his duty to read her a lecture on morality. She does not keep her engagement believing that he is still in love with her, but has her fond dream abruptly ended by the discovery that Marcel has proposed and been accepted by her cousin Claire. Then she decided in earnest to run away with De Sarbonnes, but Marcel's father, after having exhausted all other methods to turn her from her purpose, tells her that her child is dead, when, of course, the screams and swoons. Then the child is brought in; she revives, screams again and decides to remain at home. The words "Toutes a suivi la mère" winds up a play which is an imposition upon the actors and the public.

The Bouffes-Parisiens, under the direction of M. Bourdin, reopened last night with La Bagarre, a three-act piece, which was announced on the bills as a vaudeville, but which turned out to be an operetta. The production is from the joint pens of Cadol, Duval and Philippe, and was originally intended for Madame Theresa, the great cafe-concert singer; but for some reason or other she never caught on, and Madame Geniesse, who is a sort of second edition of the lady above named, was permitted to take the principal rôle. The play tells the story of a woman who, abandoned by her husband, takes to singing in cafe-concerts and is nicknamed La Bagarre (The Hump). She becomes rich, changes her name, and adopts a son. He then wishes to marry, when the worthless husband appears on the scene and threatens to inform the respectable relatives of the intended wife that the young man is "the son of nobody." La Bagarre spoils his game by going to the people and telling her own history. She is forgiven and her son marries the good girl. The piece, unfortunately, has only one strong scene, the cafe concert, and is not a success.

The Bijou-t brought out on Thursday a new comedie-bouffe in three acts entitled Telescopes, by Gastyne and Sanger, which, although very funny, is so tough that you will never see a translation of it in America. The Bijou-t is a theatre very much after the style of Tony Pastor's in your city, with the exception that they do not have any variety business. The tone of the piece usually produced is not exactly such as would suit the patrons of the Madison Square; in fact, there is little about them to remind you of the Sunday-school.

The best thing of the week has unquestionably been the reproduction of Le Grand Casimir, an opera bouffe in three acts by Preval, Saint-Albin and Lecocq, at the Variétés. It is one of the most lively of the Parisian operettas, and met with remarkable success when it was brought out six years ago. The hero and his wife, Angelina, who are mutually jealous, agree to leave each other. They meet again in Corsica just as Casimir, to avoid the pursuits of the Gallotti tribe, has consented to marry Nonetta. By an ingenious method, however, he avoids bigamy, and takes to his bosom his real wife, whom he has always loved. The authors handle their subject in a masterly manner, and the cast interprets their intentions admirably. The piece contains some of the brightest and best of Lecocq's work, particularly noticeable among which are "Vous n'avez pas tout lu," and "Il le savait bien, le perfide!"

An amusing circumstance is reported in connection with the success and unprecedented run of Le Maître de Forges. A few nights ago the head of the "claque" complained to M. Koning, the manager, that the seats set apart for his force had been invaded for several nights by "claqueurs" of the gentler sex. Their small, gloved hands, he stated, were not competent to produce a moiety of the applause which his hand gave, and it was not fair that his men should be crowded out. On inquiry it was discovered that a number of the shop-girls and young women from the Sentir, St. Martin and St. Denis quarter, unable to afford the three or four francs necessary to gain admittance to the theatre, hit upon the idea of enrolling themselves among the "clique," and, on payment of one franc each, were duly admitted—the other consideration, of course, being that they applaud at a given signal from their chief.

Forty years ago last Thursday Johann Strauss was nineteen and led an orchestra for the first time. The anniversary has just been celebrated in Vienna by a festival in which the court, the nobility and people all joined. The municipality of Vienna conferred the freedom of their city upon him, the burgomaster in person presenting a splendidly engrossed deed of citizenship. A brilliant entertainment was given in the evening at the theatre on the Wien, where Strauss won his first laurels as a composer of operetta. The programme included selections from Indigo, The Bat and A Night in Venice; and during an interval his famous "Blue Danube" waltz. The composer led the orchestra in person, and received an unprecedented ovation.

The gross receipts of the festival in aid of the cholera victims, held at the Theatre Italien a few days ago, amounted to 23,000 francs, which will leave an available sum of 17,000 francs. The unprecedented success of Madame Sembrich, the Polish prima donna, created a general rush for seats, and the consequence was that within twenty-four hours every seat in the house was sold for the evening of the 23th, when she makes her first appearance in Lucia de Lammermoor.

One would imagine that this city was overcrowded with places of amusement, but it appears that persons are not of that way of thinking, as it is announced that M. Guillet, administrator of the Bouffes, has just paid to the Credit-Foncier the sum of 75,000 francs, as one year's advance rent for the Château d'Eau Panorama, which is to be turned into a theatre. The Skating Rink in the Rue Blanche is to come down, and a large and expensive theatre will be built on the site. The roller-skating craze has entirely died out here; in fact, the exercise is entirely too violent to meet a Parisian's ideas of amusement.

President Grevy paid 500 francs for a balcony seat at the great entertainment at the Italiens on Wednesday last for the benefit of the cholera sufferers, and not being able to attend returned his ticket, and requested the committee to dispose of it to some one else. It was then put up at auction and sold for 800 francs.

The King and Queen of Spain on Tuesday night last were present, with the whole of their court, at the performance of Mam'zelle Nitouche, at the Royal Theatre in Madrid. Their Majesties sent their compliments to Judic, who played the leading part. Sardou read his Théodora to the actors and actresses of the Porte St. Martin on Sunday, and was much applauded. It is an immense play altogether, as it contains forty-five roles, five acts and eight scenes. His intention in this instance is to "knock out" Shakespeare completely. The spirit-rapping hoax recently practiced in the Rue de Bretagne has led the Theatre Robert Houdin to bring out a clever and amusing piece, entitled Le Médium du Désert, by Mr. Dickson, which is well worth seeing. Pottes-boire, a comedy in verse by Charles Garnier, will be played at a day performance given by the Union Française, in which Coquelin cadet will take a leading part. The new pieces announced for this week are Pattes de Mouche, by Sardou, at the Française to-night; Chevalier Mignon, a new operetta, at the Bouffes, to-morrow, and L'Amour at the Vaudeville on Saturday. Mme. Frezzolini, one of the greatest opera singers of her time, is seriously ill. After the death of her first husband she married M. Vigoureux, the surgeon and well-known electrician. Princess Pignatelli, whose debut at the Scala Music Hall created such a sensation, has been engaged for Ducrez's Orpheum in Vienna. This establishment bears a close resemblance to Koster and Bial's in your city. The series of concerts at the Conservatoire this year opens on Dec. 7, and will take place regularly every week thereafter. The new five act piece on which M. Coppee is now at work will be brought out at the Français. The title is not The Last of the Stuarts, as was announced, but The Jacobites. Van Zandt was so ill that the proposed reproduction of Lakme, on Thursday evening, had to be postponed and Carmen substituted. Mlle. Antoine will resume the rôle of Princess Lydia, created by her in The Daniicheff. She is also engaged for one of the leading parts in Theodora. Daudet's Arlesienne will be revived early in the year at the Odeon. Miss Bessie, who played a leading part in Claudian, at the Princess', in London, has arrived in Paris. The pantomimic animals used in the fairy piece cost as follows: Elephants, 4s6d.; giraffe, 17s1.; lion, 15s6.; bull, 15s6.; bear, 12s6., and the others about the latter figure.

Echoes from the Boulevard:

Gantran is showing his new apartment to a friend.

"Very small—particularly your bedroom."

"What, that room small! Why, no later than yesterday a young woman got lost in it."

Kind-hearted landlord:

"No, he never had the heart to sell the poor people's furniture who could not pay the rent. He always kept it for himself."

Confiding friends:

Mary: "I am awfully afraid of men."

Jane: "I am not; I am afraid of the children."

Divorce:

"You are going to get divorced?"

"Yes, just for economy; you know that Lulu costs me so much I can't afford to keep two."

Actress:

"They say that she is a great flirt and paints."

"Yes; passes all her life making eyes and making up her eyes."

Curiosity:

A great artist has been called to see the Empress of Russia and is seen talking to him; his friends afterward want to know what the Emperor said.

"Say! Why he wanted to borrow ten dollars from me." MENTON.

Professional Doings.

—Hugh Connelly is now advertising agent of the Casino.

—Pauline Hall will not go on the road with The Seven Ravens.

—Last night, at Albany, Viola Allen replaced Laura Don in La Charbonniere.

—The wife of John Drew, of Daly's, has been seriously ill for two weeks past.

—J. B. Dormer arrived in town yesterday in advance of the Young Mrs. Winthrop company.

—Henry J. Cuthbert is forming a company to play The Mascotte. It will take the road about the 17th.

Charles O. Tennis has been engaged as assistant business manager of the Stranglers of Paris company.

—Mae St. John will continue as prima donna of Duff's Opera company when the new Standard opens.

—Last of the Family and Harry Watson's Wrinkles are the latest companies to swoon away in the West.

—The Bandmann company are rehearsing at the Theatre Comique, preparatory to opening at the Mount Morris.

—Florence Gerard will probably become leading lady of the Madison Square Theatre. Negotiations are pending.

—Rosalba Beecher will continue to play Cottrelly's part in Falka. She goes to Boston with the company on Monday.

—Henry Dixey says the report that he has arranged to join Nat Goodwin and run a theatre on Broadway is premature.

—In Nell Gwynne, Digby Bell and J. H. Ryley, dressed as shepherds, will introduce a patter song, playing upon pipes.

—Jennie Williams has replaced Mary Wheeler in Caprice. The latter is playing the Duchess in Sophie Eyre's Moths company.

—Helen Blythe has made a great success as Cora, in The Creole. The Cincinnati and Louisville press notices are very flattering.

—Townsend Percy has purchased real estate adjoining the New Lyceum Theatre for the purpose of opening a bar and restaurant.

—John E. Cannon, treasurer for Harrigan and Hart's, is much improved in health, but is not yet able to attend regularly to his duties.

—Charles Barton has filled the entire season for the Creole company. After the opening in Cincinnati, he had more time offered than he could fill.

—Jennie Reiffarth declined to leave Adonis although she has had several tempting offers, thinking it better to spend the election season in the city.

—Howard P. Taylor retired altogether from the New Park Theatre management last week. He will open a study in a few days, and settle down to playwriting.

—Harry Pepper will remain with the Orpheus and Eurydice company all the season. His between-the-acts ballads are an especial feature of the evening.

—It is reported that the Wages of Sin company has not been a remarkably happy family, and that, in addition to the foregoing, business has been extremely poor.

—Managers Palmer, Mallory, Wallack, Miles and Barton, Kiralfy, Miner and others have already invited the students of the Lyceum School to their theatres.

—Horace McVicker, the business manager of the Milan Opera company, will have the management of Lillian Russell for Brooks and Dickson—if she ever returns.

—John K. Murray, of the late Catherine Lewis company, has been engaged by Colonel McCaull for a part in Dolores, and goes to Philadelphia on Monday next.

—Frank Girard, of Tony Pastor's, will shortly take the road with a comedy by Charles Gayler, called It's a Cold Day. Frank Wills and Charles Burke will be starred.

—C. B. Bishop is said to be off the road this week and to be spending the time in a Texas town in rehearsing his new play by C. H. Hoyt, christened A Case of Wine.

—Ben Teale, the well-known stage manager, has been specially engaged by Rhea's new manager, to superintend the production of the two new plays of that star.

—John Stetson says that the receipts at the Boston Globe Theatre on Thursday, with Irving's company, reached $2,000, and that each performance nearly touched $2,000.

—Clara Thompson, sister of Lydia Thompson, is at the Stuyvesant House. She is negotiating with city managers about a new play she has brought here to dispose of or produce.

—Before leaving to join the Called Back company, Marie Burroughs presented Daniel Frohman with a fine oil painting of herself. It adorns the private office at the Madison Square.

—When Falka goes to Boston, on Monday, it will be replaced in Philadelphia by a company playing Desiree, consisting of Mark Smith, Lilly Post, De Wolff Hopper, Emma Elider, Rose Leighton and others.

—Margaret Lee has written a novel, called "May Blossom; or, Between Two Loves," based upon Belasco's play. Why would not a reprint of Mrs. Gaskell's "Sylvia's Lovers," from which the plot is taken, answer as well?

—Two hundred theatres throughout the country are now represented by Rhodes and Dickson. Julian Cahn has taken Sheldon Bateman's position at their office, and he says that the dramatic agency department is doing well.

—Messrs. Shook and Collier and John Stetson warn managers against one J. W. Cotner, manager of a bogus Union Square company with Confusion in its repertoire. Cotner is a bold swindler, and an example will be made of him if caught.

—Manager Dull begins rehearsals for the opening of his Standard Theatre next week. The attraction will be A Trip to Africa. He will run a stock company in comic opera, and is negotiating the purchase of several recent European successes.

—Minnie Maddern was seen by a MIRROR reporter before her departure for the West. She anticipates great success for her tour, and is sure of victory this time. Howard Taylor has planned a new play for her, over which she is enthusiastic.

—E. A. Aiken, now playing Styx with the Orpheus and Eurydice company, played Jupiter and Pluto on many occasions out West, when the company was short of artists. Many who saw him as Jupiter say he was the best that ever played the part.

—Gustave Frohman says he has no business interests in common with his brothers. Their partnership was dissolved some time ago, and he is the only Frohman who has, or is likely to have, any connection with the Lyceum School. His only partner is Stoetz Mackaye.

—The Stranglers of Paris opens Dec. 1. A special car has been secured to transfer the scenery and company. The company will be exceptionally strong and the printing very attractive. Charles O. Tennis has been engaged as business manager. Edward Clayburgh telegraphs that his Creole company opened in Louisville on Monday night to a packed house.

Amateur Notes.

The Progress Association opens its season at Lyric Hall on Nov. 14. This society is in its second year, and will give a series of performances during the Winter to be followed by a reception. The officers are: Douglas McCallum, President; Mrs. N. J. Crane, Vice President; H. W. Ridgway, Treasurer; Thomas Barnard, Secretary; E. H. Sulzer, Business Manager.

On Nov. 25, the Brooklyn Athenæum will be the scene of a benefit in favor of H. H. Gardner. Members of the Mimosa, Amaranth, Kemble, Gilbert and Melpomene having volunteered. Old Heads and Young Hearts will be produced, with Misses Gardner, Hilliard, Clark, Macfarlane, Randall, Withington, Pratt, Bellows, and the Misses Davis, Frost and Dickman.

The Yorick Society presents New Men and Old Acres at the Lexington Avenue Opera House, Nov. 17.

The Chelsea League gave a performance of an absurdity entitled Our Crazy-Quilt last week. The farce was given at the Opera House, with the following cast: Romeo Rant, Charles Widmer; Lysimachus Lump, Daniel Quinn; Matt Marlin, Arthur Taylor; Ben, A. Fairbrother; Dashing Dan, Edith Widmer; Jabez Jobkins, F. J. Merris; Minerva, Sadie Fox; Daisy, Blanche Gardiner; Mrs. Jobkins, Anna Mann.

F. M. Lawrence, T. A. Quinlan, E. Fackner, R. M. Hogan, S. P. Garrett and Frank Birdsall are the officers of the Amaranth.

Garrett W. Owens, formerly stage director of the Mistletoe entertainments, heads a company which will take the road in the legitimate on Nov. 12. Eva Adams Post will make her professional début as Juliet, and in the company will be several well-known amateurs. The first performance will occur at the University Club Theatre.

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Messrs. Miles & Barton, Lessees and Managers.
Evenings at 8. Matinee Saturday at 2.
Third week and triumphal success of
RICE'S BIG BURLESQUE COMPANY
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HENRY E. DIXEY.
Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled
ADONIS.
Grand Chorus and Orchestra.
Seats secured three weeks in advance.

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A NEW FARCICAL COMEDY.

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Sole Proprietor and Manager, Lester Wallack.
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Two Hours and a Half of Hearty Laughter.
A CAPITAL PLAY. CAPITALLY ACTED.
Where is it? Where is it? What is it?
EVERY EVENING AT 8:30. SAT. MATINEE AT 2.

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THIS WEEK.
Edward Harrigan's new farcical comedy,
INVESTIGATION.
Matinees Tuesday and Friday.

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Mr. Lester Wallack . . . . . Proprietor
Engagement for six nights of
Mr. HENRY IRVING
and
Miss ELLEN TERRY
and the Lyceum Company,
MONDAY, Nov. 10.
MONDAY, TUESDAY and WEDNESDAY EVENINGS, Nov. 10, 11 and 12,
THE MERCHANT OF VENICE
THURSDAY AND FRIDAY EVENINGS, Nov. 13 and 14,
MUCH ADO ABOUT NOTHING
MATINEE SATURDAY AT 2,
MERCHANT OF VENICE
SATURDAY NIGHT, NOVEMBER 15,
LOUIS XI.
PRICES.—Reserved seats, $1 and $2, according to location. Sale of seats will commence at the box office Wednesday, Nov. 5, at 10 A. M.

NIBLO'S GARDEN.
Foster & Gilmore . . . Proprietors and Managers
Reserved seats (orchestra circle and balcony), $1.
LAST WEEK
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SEVEN RAVENS.
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First appearance of the DE COMA BROTHERS in their wonderful aerial bicycle performance on a slender wire, 40 feet above the stage.
I. S. CLAIRE, England's greatest equilibrist and manipulating juggler.
GEYER AND DESMAZIER, "Funnies of the Future," on the Fog and Clouds.
And the best ballet ever seen in New York.
MATINEES WEDNESDAY and SATURDAY at 2.
November 10, KATE CLANCY in THE SEA OF ICE.

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33d st. and 3rd av.
EVERY EVENING THIS WEEK
WEDNESDAY AND SATURDAY MATINEE.
JOHN A. STEVENS in UNKNOWN.
CHEAP PRICES! LADY USHERS
Next week—EVANS and HOEY, PARLOR MATCH.

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Shook & Collier, ... Proprietors
EVENING AT 8. SATURDAY MATINEE AT 2.
The Great Laughing Success,
FRENCH FLATS
IN FOUR STORIES.
The cast includes:
Misses Jewett, Harrison, Howard, Vernon, Willis, Wetherell and Mrs. Phillips, and Messrs. Stoddart, Parselle, Polk (specially engaged), Whiting, Mason, Fawcett, Tilton, Magnus, Hawley, etc.

TONY PASTOR'S THEATRE, Fourteenth Street, next to Academy of Music.
MATINEES TUESDAY AND FRIDAY.
Two Shows in One this week.
TONY PASTOR'S OWN COMPANY.
HARRIS' HOWARD ATHENEUM COMEDY CO.
William Carroll as the Bad Boy, the Two Mars, Lizzie Simms, Hamlin and Keeler, Fields and Hanson, Harrington and Johnson, May Marcabe.

GRAND OPERA HOUSE.
Lessee and Manager . . . Mr. Henry E. Abbey
THIS WEEK.
The complete Wallack Theatre Company
in
MOTHS.
Every Evening and Wednesday and Saturday Matinees.
Next week—A BUNCH OF KEYS; OR, THE HOTEL.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, ... Manager.
50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
Every Evening at 8. Saturday Matinee at 2.
Millocker's Opera Comique, the
BEGGAR STUDENT
by the
McCAULL COMIC OPERA COMPANY.
Promenade concert after the performance.
Next week—NELL GWYNNE.

FIFTH AVENUE THEATRE.
Proprietor and Manager, John Stetson.
BIJOU OPERA BOUFFE CO.
in
ORPHEUS AND EURYDICE.
Next week—THE HANLONS in FANTASMA.

KOSTER & BIAL'S, 23d ST. AND 6TH AV.
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Matinees Wednesday and Saturday.
Last week of the charming burlesque artiste,
MISS MARIE LOFTUS.
Operatic selections from The Lovely Galatea and La Rose de St. Fleur, with Louise Lester, etc. | H. Dejlin, Comedian.
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Sunday next—Selections from Suppe's The Pyjamas.

Etelka Wardell.
Specially engaged five weeks.
SIEBA.

Miss Lena Langdon.
MADISON SQUARE COMPANY.
As Constance Winthrop in Young Mrs. Winthrop Company. Address Mirror.

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Specially engaged, Baroness Lavalle in Claire and the Vagrancier.
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Leonard S. Outram.
Having met with great success on his return to London, will not revisit America this year.
Address Prince's Theatre, London.

CHARACTER AND HEAVY LEAD
Albert Warren.
Season 1884-85, NEGRETTI in "MICHAEL."
J. Newton Gottheld's Tour.

W. F. Rochester.
Rama Mestayer Comedy company in We, Us & Co., season 1884-85.
Care Mirror office.

Reminiscences of Menken.

Adah McCord—for such was the family name of the subject of this hasty sketch—was born in New Orleans. Her father, a native of Dublin, Ireland, and a physician by profession, died when his daughter was very young, leaving Adah and a younger sister to the care of their mother. Mrs. McCord was a Jewess—a Miss Isaacs. The family was was left in destitute circumstances; and if reports be true, either from inclination or necessity, the mother adopted a vicious life. The two girls, thrown upon their own resources, followed the bent of their genius, and as a means of maintenance made their first appearance before the public as danseuses at Placide's Gaieties, New Orleans, about 1856. My information of the younger sister begins and ends at this point.

Adah's next step in her profession was in the circus tent of Spencer Stokes, in St Louis. She proved a failure, and was discharged after the first week of her engagement. From here she went to Memphis and rejoined her mother, who in the meanwhile had made that city her home. A little while after the show bills advertised her in her line as a danseuse at Vicksburg, Natchez, Nashville and other Southern cities, in all of which more or less success attended her efforts.

During this period she had time and opportunity to visit New York, where she was brought into sufficient intimacy with Charlotte Crampton to acquire from that actress the knowledge necessary to act Mazeppa. Miss Crampton was filling the role of Byron's popular hero to crowded audiences at the National Theatre. With quick perception and splendid physical grace and activity, Adah at once grasped the character, and from that moment her fortune was made, and her ambition found a fit field for its exercise. She began her Mazeppa where she acquired her first rudiments, and at the Bowery achieved a reputation which secured her engagements in every city in the United States.

After playing the rounds of the East and South Adah visited the Pacific slope, where she was rewarded with unbounded admiration, and pecuniary gains sufficient to place her beyond the accidents of her profession or the frowns of fortune, had she possessed the faculty of economy. In California her net receipts were not less than seventy thousand dollars in gold. She met a people who were in peculiar sympathy with her style—a bold, fearless, dashing actress, a woman of perfect form, whose hand was as liberal as the sunshine, and whose pluck and self-reliance were visible in every act.

Leaving San Francisco, she visited England and achieved an equal triumph in that staid old land. John Brougham set his genius to work on a play entitled The Child of the Sun, for the the purpose of displaying Adah's wonderful powers; but he failed to comprehend the traits of the actress, and the author's attempt was abortive. She possessed a charm too original and unique for his dramatic powers. The drama was mere rubbish, and afforded no medium whatever for the peculiar displays of "The Menken."

Returning home, or at least to New York, Adah indulged a desire to rest from public labor and to enjoy the quiet of private life. She bought a brown stone front in Gotham, and furnished it luxuriously and with artistic taste. But who ever heard of a theatrical performer of either sex, after achieving success, quietly quitting the arena of triumph and subsiding into the domestic duties of private life? There may be instances, and doubtless are, but they are to be found where wealth and coronets give in exchange equal notoriety and excitement. Not to hunt up instances in the past as evidences of this position, I may allude to Edwin Forrest, who clung to the stage long after amassing a fortune, and marred his well earned reputation.

Adah Barkley—for that was the name The Menken now bore—at the time I am speaking of was fired with the wish to produce a sensation in Paris, and thither she determined to go. To set this attractive centre in a blaze with her name and deeds was a stimulus that strung her ambition to its utmost tension. Signing away her right to the brown-stone front as a mere nothing, to her husband (Barkley), she responded to his earnest negative to her intention by saying, "I will go if it costs me my life; I will achieve a success in Paris or die a beggar in the streets."

And go she did. The result we are acquainted with. Speaking the French language with a pure Parisian accent, and showing a peculiar vim in her actions, in public as well as in private life, she threw the ruling demi monde of Paris into the shade and enthroned herself a queen in the eyes of the populace. The young men of the press became enraptured with the siren, and even old Dumas, the world-famous author, suffered the sunbeams of his own delightful climate to photograph him in a close embrace with this New Orleans girl.

What were the qualities possessed by this poor child which bewitched the world? First, no doubt, was the almost faultless form bestowed upon her by nature, and the taste and energy with which she was endowed for its display. Her physique was a study for a sculptor. Her elocution was defective; hence in the regular drama she made scarcely an approach to mediocrity, but in pantomime, where gesture is brought into play as significant of sentiment or passion, she was almost unrivalled. In the second place, the strong will she possessed, the dash and recklessness of her conduct, seconded by a profuse liberality, were strong elements for the acquirement of popularity. She would denude herself to clothe a suffering actress, and bestow her last dollar to supply the wants of a member of the stage profession. Mentally Adah was a woman of considerable force. She wrote tolerably well in both prose and verse, and was a contributor to a Jewish publication at the East. But it was to her physical development that she was mainly indebted for the notoriety she gained and the success she achieved.

It is useless to point a moral by this individual history. Human charity spreads a large mantle where the delinquencies of such a career are presented. Adah had grievous faults, and her course will not be referred to as an admirable one by any true man or woman; but just discrimination will not fail to be made, in view her early association and destitute circumstances. A thousand women similarly educated would sink into the whirlpool to which she was exposed where one could escape. But no one had ever so many husbands, so called. Men who had and still have pretensions to literary ability and gladiators of the ring, and adventurers of fortune successively annexed their names to that of Adah. She had a right to form a poor opinion of the sterner sex. Discharged from the circus when penniless and unattractive the practical lesson was taught that no pity or consideration was to be expected where an evident money return could not be counted on. Entering matrimonial alliances that were sought of her only to mend broken fortunes, and then discarded with an ease that betrayed the most sordid motives, is it to be wondered at that she looked upon constancy and affection as mere myths of poetic fancy? Yet, with all these, she was kind, loving and lavishly benevolent. Who can say that under more benignant stars she might not have formed a character that would have proved an honor and a blessing to her race?

He who her being gave must judge of her alone.—D. Kean.

The Art of Hissing

An English writer indites the following screed on "The Art of Hissing." It is an Art that is little known in this country, where applause may be most boisterous without shocking anyone's feelings, but where hissing is generally looked upon as a violation of decorum.

It is a common complaint of the day that certain properties, qualities, powers, capacities (whatever be the right word) enjoyed by our fathers have not descended to their sons. They are among the lost arts. The art of talking, of writing letters (of writing our language at all, some extreme purists say), the art of behaviour, the art of making pretty things (and speeches), the art of enjoying life—all these arts, and others which a little thought will bring to mind, have vanished. Like sedan-chairs, the old brick-red postage stamps, crinolines, half price at the theatres, *Fraser's Magazine*, and Mr Bradlaugh—they are of the Past. They were, and are not. But though much has been taken from us, though

We are not now that strength which in old days
Moved earth and heaven,

something has been added. The thieving years, much as they steal, bring something in their train. Old age they bring, 'tis true, and wrinkles, and grey hairs, for all our piety. But they have brought us also the Art of Hissing.

For it is clear that hissing, properly considered, is an art. Charles Lamb had suspicions that way, and he knew something about it. He had been hissed—that might fall to any man's lot, but he had also hissed himself—and that, we suspect, is a philosophical joy that few have had the courage to experience. After joining heartily in damning, after the approved theatrical fashion, his unfortunate farce, he went home and consoled himself, not like Byron, by drinking divers bottle of claret, but by writing (a part also, by the way, of Byron's consolation) his famous article "On the Custom of Hissing at the Theatres." In this, it will be remembered, he amused himself "with analyzing this many-headed hydra which calls itself the public, into the component parts of which it is 'complicated head and tail,' and seeing how many varieties of the same kind it can afford." Five kinds, among many, he particularized—the common English snake, the blind-worm, the rattlesnake, the whipsnake, the deaf adder. Those who do not remember his definitions of the different species should turn to the essay. It is extremely instructive reading, and most consoling to unsuccessful authors and others.

The consideration of this important subject has been resumed in our own day. We are not so amusing over it as Charles Lamb, but we are much more serious. In Lamb's day, if a player or a play did not please, the people hissed, and there was an end of it—a common and inglorious end. The play was changed as soon as might be; the player played better if he could—if he could not he went off and played elsewhere, where tastes were less critical or tongues less unruly. We have changed all that now. If a hiss be heard in our theatres, one little single hiss, then—

Twenty thousand Englishmen
Will know the reason why.

The question which has recently stirred the public mind to its depths is this, Shall the practice of hissing be any longer suffered in our theatres? It seems to be pretty generally allowed that the custom is in the main righteous and a sound one. "The custom of pronouncing condemnation," we are told, "besides encouraging a healthy interest in the drama, is beneficial to actors and audiences." One or two are indeed in doubt if it might not be better to pronounce condemnation by silently stealing away, like the Arab in the poem, than to remain to scoff noisily, and perchance disturb the pleasure of others less critically minded. This, they say, is the American fashion, but we do not think it one likely to become popular here either with actors or audiences. As a rule, people are quite as sensitive in their corporeal as in their intellectual feelings, they would probably dislike having their toes trodden on quite as much as having their æsthetic enjoyment disturbed. Most actors, too, we think would sooner be hissed than deserted. Johnson said all authors would much rather be attacked than unnoticed, and the feelings of authors and actors seem pretty much on a level. Besides, even a dog, so naturalists tell us, would sooner be beaten than neglected. The good old English custom of hissing is clearly, then, best, but no less clearly is it one to be practised only under certain conditions and limitations, and it is in considering these that the real difficulty begins. To poor simple folk, ignorant of the theatre and its ways, the matter might seem plain enough. If I wish to express pleasure at a theatre I do so by applauding; if I wish to express dissatisfaction I do so by hissing; surely that ends it. By no means. Though you may be demanded, there may be others among the audience who are not so possibly, for some of the actors may differ from you or even the author. You have clearly no right to disturb their enjoyment. If they do not agree with you, so much the worse for you. Besides, hissing is the last word, the capital sentence, of the theatre.

"Disapproval," says our modern authority on the art, "must be very strong indeed to justify clamorous condemnation." It is only the Bad work merits disapproval and if you read your newspapers aright you will see that no plays or players are bad. You may think some are so, but it is only that, as Lamb says, your humour does not happen to suit theirs. For so slight a matter of difference as that who would hiss?

But the simple one may then ask how about applause? Misplaced applause is often quite as offensive as misplaced disapproval. Why should people applaud a thing I think bad? And pray, sir, who are you to decide what is good and bad? If people applaud, it is because with their finer intelligence they can detect beauties that escape your blinded eye. In a theatre no applause can be misplaced. If the nature of the moment does not seem to deserve it, there is the memory of the past, the anticipation of the future. "You go," says our authority against Lamb, "to the National Gallery and see pictures of Italy and Greece, which in most important respects are not to be compared to what you see on the stage." Think of that, O malcontent! We are going to pay £... to put a picture, one single picture, in our National Gallery, and you can go to the theatre, which gives good things of more value than all the contents of the National Gallery together, for a few pence! And in such a paradise of intellectual splendour you grudge a clap or so if it does not happen to jump with your humour. Moreover, let it be always remembered, men (vile "wretches") can be hired to hiss or, some say, will hiss for very wantonness. But the volleyed thunders of applause which shake the walls of the theatre on the first night of a new play are the spontaneous tributes of the admiration of an intelligent and independent people wrought to the fever heat of enthusiasm by the magic wine of Genius.

Hissing, then, is already an art, a great art. Like many other arts to which, after our long Puritanical sleep of centuries, we are now slowly awakening, it is as yet but imperfectly understood. But the appreciation of it is spreading. Rome—and the illustration, though trite, is apt, for Rome was saved by hissing—Rome, we say, was not built in a day. We must have patience, and the time will come when we shall be crowned by it. Meanwhile it is above all things essential that the first principles of the art be certainly understood. They are these—that we have all of us a perfect right to hiss in any theatre, but only under certain conditions, which conditions can never exist in so blessed a theatrical state as ours. That is the humor of it.

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